

MUSIC & DRAMA

INDEXED

PUBLIC LIBRARY

JUN 2 - 1941



THE CATHEDRAL, MEXICO CITY  
One of the great churches of the New World, housing a great organ  
Plate by courtesy of J. Crandall Andrews

# The American Organist

JUNE, 1941

Vol. 24, No. 6 - 25¢ a copy, \$2.00 a year

## Expert Choir Training for Children

THREE MASTER CLASSES  
ANNOUNCED FOR SUMMER 1941

for Directors of Junior Choirs

by

**EDITH ELGAR SACKETT**

Pittsfield, Mass ..... June 23-28  
New York City ..... July 7-12  
Bangor, Maine ..... July 21-25

Address Miss Sackett — New York City  
25 East 67th Street

## Pius X School of Liturgical Music

MANHATTANVILLE COLLEGE OF THE SACRED HEART  
133rd Street and Convent Avenue, New York

Summer Session, July 1st-August 8th

Courses offered: Gregorian Chant — Gregorian Accompaniment — Liturgical Singing — Polyphony — Choral Singing — Conducting — School Music, Tone and Rhythm Series — Methods — Boy Choir — Harmony — Counterpoint — and other branches of music. Organ — Piano — Voice.

A Four Year Course leading to the Degree of Bachelor of Music is also offered.

For further information address Secretary

## AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

Represented by

J. E. Austin.....Riverview Drive, Suffolk, Va.  
Calvin Brown.....4539 North Richmond St., Chicago, Ill.  
Herbert Brown.....522 Fifth Ave., New York, N.Y.  
P. S. Fanjoy.....P. O. Box 159, Winston-Salem, N.C.  
Ernst Giesecke.....P. O. Box 234, Honolulu, Hawaii  
J. B. Jamison.....Los Gatos, California  
Kansas City Organ Service & Supply Co.  
4113 Pennsylvania, Kansas City, Mo.  
Shewing Organ Service.....15400 Lydian Ave., Cleveland, Ohio  
Roy E. Staples.....P. O. Box 161, Atlanta, Ga.  
J. J. Toronto.....34 "A" St., Salt Lake City, Utah  
C. J. Whittaker.....5321 Eighth Ave. N.E., Seattle, Washington  
Samuel R. Warren.....172 Connecticut Ave., West Haven, Conn.

## Oberlin Conservatory

of Music

A Department of Oberlin College

Exceptional advantages for the Organ Student

23 pipe-organs

for teaching and practice

Specialist teachers

BRUCE H. DAVIS    GEORGE O. LILICH    LEO C. HOLDEN  
ARTHUR POISTER

Choir Singing and Choir Direction  
with Olaf Christiansen

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

**JOHN FINLEY WILLIAMSON, Mus.D., LL.D.**

President

## Westminster Choir College

announces

### Summer Sessions

for

Organists, Choirmasters, and Supervisors

and Summer Camps for

High School and Junior College Students

OCCIDENTAL COLLEGE

Los Angeles, California

June 30 — July 18, 1941

MOUNT HERMON SCHOOL

Northfield, Massachusetts

July 22 — August 10, 1941

Dr. Alexander McCurdy will accept a limited number  
of organ pupils at each session

Address all Inquiries to

J. F. Williamson

WESTMINSTER CHOIR COLLEGE

Princeton, N. J.



## Casavant Frères, Ltd.

St. Hyacinthe, P.Q., Canada

Church Organ Builders

REPRESENTATIVES IN U.S.A.

W. LAVALLEE - 5234 Netherland Ave. - NEW YORK CITY  
J. A. HEBERT - 3815 Carter Ave. - DETROIT, MICH.  
R. G. MOREL - 154 Park Ave. - ARLINGTON, MASS.  
A. R. TEMPLE - 3955 West Lake St. - CHICAGO, ILL.  
RICHARD KEYS BIGGS - 6657 Sunset Blvd. - HOLLYWOOD, CAL.

*Fifth Year*  
**Training and Organization of  
 Junior Choirs**

*by*  
**Grace Leeds Darnell**  
 Mus.Bac., F.A.G.O.

**June 9 to 19, 1941, New York City**  
**ST. MARY'S-IN-THE-GARDEN**  
 521 West 126th Street

The course is based on the methods used in the famous Flemington Children's Choir School and covers all phases of the organization and training of children's choirs. A group of children will be used as a demonstration choir in showing just what to do and how to do it. Again convenient accommodations are available to those taking the course.

Miss Darnell is also giving this same course at the Summer Session of the Juilliard School of Music, New York City.

For information, address Miss Darnell at  
 521 West 126th Street — New York City

**Second National Biennial Convention**  
 18TH GENERAL CONVENTION

*American Guild of Organists*

**WASHINGTON, D.C.**

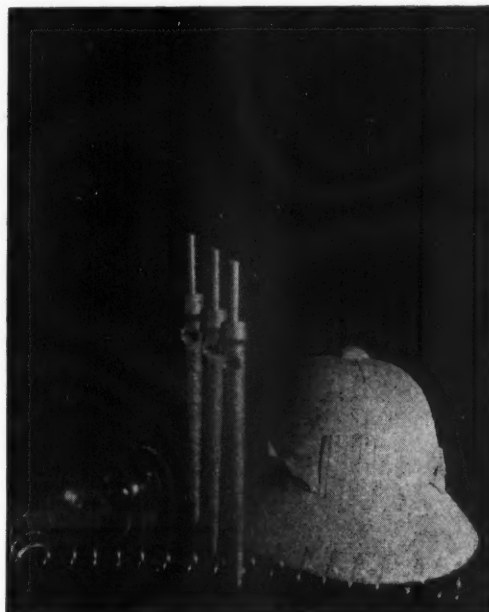
**June 23d - 27th, 1941**

Headquarters: Hotel Wardman Park, Conn. Ave.  
 and Woodley Road

**Organ Recitals  
 Choral Features  
 Stimulating Conferences  
 Friendly Fellowship**

PLAN NOW to attend, and help make this Convention the largest gathering of organists in the history of our organization.

FOR FURTHER DETAILS, WRITE  
**CHRISTOPHER TENLEY, General Convention Chairman**  
 3053 P St. N.W., Washington, D.C.



**HOT MUSIC**

Swing groups, jazz bands and old style theatre organs have colorful tone—but the colors are so crude that they are of use for little else than one style of music.

Symphony orchestras and Aeolian-Skinner organs have a greater color scale. Their tone has been refined to remove objectionable attendant sounds which would obscure the desired tone quality. Tonal anaemia does not result—rather there is added character, blend and power, for the sound is freed from all but the correct upper partials. Here then is tone ready for many uses rather than a few.

We are now producing single stops of more color than ever before, yet the tone avoids ruinous distortions common in "characteristic" stops. Prove this contention for yourself by playing compositions of several styles on any of our recent installations. Add the stops one by one until you can revel in the thrilling "blaze of tone."

**AEOLIAN-SKINNER  
 ORGAN COMPANY, Inc.**

G. DONALD HARRISON, *President*  
 WILLIAM E. ZEUCH, *Vice President*

*Factory and Head Office*  
 BOSTON, MASS.



## REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

### Organ Music

Robert ELMORE: *Donkey Dance*, Af, 6p. d. (Gray, 75¢). Here is the unexpected bit of music the advance guard of the profession is already talking about and using. It's difficult from two angles. First the notes are tricky, yet they must be neatly played, with a fine sense of rhythm and nuance; the Composer suggests "not too fast, with a lazy swinging motion," and after the piece is learned the tendency will be to ignore that good advice. Second, the registration will have to be highly imaginative and appropriate; the addition or loss of a single necessary tone in the combination will spell the difference between success and failure. Obviously it's merely a bit of concert diversion, but if it fails to bring down the house it will be the player's fault alone. Shouldn't be tried on an inadequate, small organ. Mr. Elmore is living up to expectations and aiming at musical enjoyment. And what a relief that is nowadays.

Alexander Guilmant, ed. Dr. T. T. Noble: *Sonata 5*, Cm, Op. 80, 45p. me. (G. Schirmer, \$1.50). When the organ profession began to turn up its nose at Alexander Guilmant it began to lose touch with humanity—not to mention also losing its sense of its duty to its employers. What did Dr. Noble do in this edition? The score does not say. The ideal in this sort of an edition is exemplified by Dr. Caspar Koch who in his new Schirmer Reubke told the purchaser of the new copy exactly what he had done. As I recall it, the paper on the original French edition of the Guilmant *Sonatas* (and other pieces too) was none too good, and the sheet-size was past all reason. The new edition corrects these two defects at least; what else it does could hardly be definitely stated without a measure-by-measure comparison with the original. Organists who do not know and play (at least favored movements from) the Guilmant *Sonatas* should be ashamed of themselves. The greatest opera houses in the world still present the ridiculously melodious "Tannhaeuser" frequently enough, and our finest orchestras are never above playing such old chestnuts as the Lohengrin Prelude; how can we organists think ourselves so high & holy that we dare no longer play the completely charming Guilmant? It's been hard work getting our lost audiences back. All our own fault for losing them in the first place.

First movement is a splendid *Allegro Appassionato*, not the best thing Guilmant ever wrote but a lot better than most of the notes we play nowadays. *Adagio* is a gem; grand for church or concert. *Scherzo* is another, a regular rip-snorter that sounds like a million hours of preparation and costs the organist only one or two. This is organ music, not anemic twaddling with meaningless notes. It just won't go on any instrument under the sun but the organ. How many composers have we of whom that can be said in regard even to their finest works? Regrettably too few. *Recitativo* is a one-page filler to introduce the last movement, *Choral et Fugue*, which has less musical interest than any of the other movements but which none the less can be put over by any organist who understands why they have stops on consoles. We hope Schirmer goes through with new editions of the entire eight *Sonatas* by Guilmant, and then tackles some of those exquisite concert gems which, it seems, only Guilmant was ever able to write.

R. G. HAILING: *The Christ Child*, G, 4p. e. (Gray, 75¢). A simple and warm-hearted bit of music whose bare notes call loudly for sympathy and feeling on the part of the performer. We must also have a large enough organ to afford many beautiful voices in soft range. Too late for proper use this season, so mark it for attention next December.

Douglas MOORE: *Dirge*, Dm, 8p. md. (Gray, 75¢). In the new Gray *Contemporary Organ Series*. It is a passacaglia

and a rather good one, though still in the inescapable 3-4 rhythm of Bach's example; not wild & extravagant in order to gain attention, but developed rather smoothly and sanely. The public will not call it musical, but it's from an important contemporary and as such is worth a welcome.

N. Lindsay NORDEN: *A Song of the Night*, E, 4p. e. (Summy, 50¢). It's dollars to doughnuts that if the Composer saw a piece of equally simple and obvious music by some fellow-American he'd pass it by, for such is human nature with us all. Yet what's wrong with simplicity, tunefulness, obviousness? Humanity will be better off with more of the obvious & simple, less of the astounding & pretentious. The latter rarely make music, the former generally do. Here they do. An agreeable tune, understandable harmonies, simple if hackneyed rhythms, yet music that most congregations will like. Trigger-settings for the Hammond electrotone are also indicated in the score, but organists can forgive the composer & publisher for that.

Everett TITCOMB: *Three Short Pieces* (B. F. Wood Music Co., each published separately, 50¢ each): *I Believe in One God*, D, 3p. e. Rather severe music for the service exclusively, but not asking much work, and giving good returns in a piece of highly practical music for its purpose; Latin title also if you want it. *Queen of Heaven*, A, 4p. me. This one is slightly better developed and, given the right tempo (which we doubt is indicated to best advantage on the score) and an effective registration, it should make a piece of excellent music for any service. Much organ music is taken all too fast, and it is not always the player's fault—unless we should charge him with lack of musical perception, and perhaps we should. It is doubtful if any audience is ever interested in the composer; the music is much more important: anything therefore contributing to the musical effect is right. Don't hurry this piece; the Reviewer couldn't find it interesting at any rapid tempo. *The Royal Banners Forward Go*, Gm, 3p. me. And once again a reviewer must inject his own opinions into a review, because if this piece is to be left to the mercy of the printed directions, this Reviewer could not recommend it; but if the performer is to ignore directions and use his own imagination and taste to create some impressive musical messages for his own congregation, then it's a different story and here's a grand bit of music for the purpose. If this piece demands anything, it demands perfect freedom of expression.

Bernard WAGENAAR: *Eclogue*, 5p. me. (Gray, 75¢). In Gray's *Contemporary Organ Series*. Here we have something easier to play, and hence more interesting for the average organist with a taste to do a little looking for himself. Of course, like virtually all this school, it is deliberately ugly. If it were written by a young person we'd say that either he knew nothing about music or he was enjoying himself on a busman's holiday. These reviews are not interested in doing anything more than telling their readers what is found on the printed page; they can take it or leave it, agree with praise & criticism or reverse them, as they like. But if you do not want to spend too much time on any of these things, begin with this; it sounds just the same as all the others, and takes less time. But if our inspection results in condemnation, let us not make the mistake of condemning the wrong party. The people behind the production of such things are not composers and publishers; they are the critics who are bored to death with life and want something new, good or bad, and the musicians who have drilled out of their souls all appreciation of beauty and who therefore have nothing left but a longing for something new. We are all like that. See a man and woman walking arm in arm down the street and we don't even take a second look; but let them get down on all fours, put their shoes on their heads and their hats on their feet, and we'll look all right.—T.S.B.



## Bach's Life Chronologically

By T. SCOTT BUHRMAN

5x7, 54 pages, 7 plates, cloth-bound, published to serve as the most convenient reference work on all the known facts of Bach's life. Read from start to finish, the book gives a clear and astonishingly complete biography of Bach—his life exactly as he lived it.

*"contains so many facts that one wants to know and usually has to hunt for through several thousand pages"*

*"for research work it will be indispensable to all students of the organ"*

Stoplist of every organ Bach played as official organist.

Story begins Nov. 26, 1604, and ends Jan. 27, 1900. All the fact, none of the fiction; the reader of this work will never again misunderstand or misinterpret the career of the world's greatest musician.

**Price \$1.25 postpaid**

*Residents of New York City, add 3¢ sales tax*

**ORGAN INTERESTS INC.**

Richmond Staten Island, New York City

### ORGAN & HOME FOR RENT

Furnished seven-room house near New York with a modern 2-8 Estey Organ; community swimming-pools, tennis, etc. For rent for July only, \$75.00. Stoplist, description, and photos of the organ in March 1941 T.A.O., page 83. Address William D. Mitchell, 4 Burlington Place, Fair Lawn, N. J.

## The School of Sacred Music

WALDENWOODS, HARTLAND, MICH.

**July 21 - 31 Inclusive**

**TEN STIMULATING DAYS OF INSPIRATIONAL STUDY**

*Classes in Choral Conducting, Choir Methods, Voice, Hymnology, Worship, Materials, Junior Choirs, and Organ*

#### FACULTY:

DR. DEANE SHURE, Composer, Choirmaster and Organist, Washington, D.C.

CARL F. MUELLER, Composer, Choirmaster, and Organist, Montclair, N.J.; Union Theological Seminary, New York.

NELLIE BEATRICE HUGER, Voice Teacher, Choral Conductor, Detroit.

DR. KENNETH WESTERMAN, Voice Scientist, Ann Arbor, Mich.

EVAN EDWARDS, Leader of Festivals, Choirmaster, Rome, N.Y.

*Minimum Expense — Tuition \$20.00 — Board and Room \$15.00*

*Illustrated Folder with outline on Request*

**REGISTER NOW. Write—**

NELLIE BEATRICE HUGER, Sacred Music Department

Detroit Institute of Musical Art, 52 Putnam Ave., Detroit, Mich.



## The Practice Organ

Perfect Staccato Response

3/4 Ounce Manual Touch

All Measurements A.G.O. Standard

Less Than Four Feet Square

Weighs Less Than 500 Pounds

*Operating Cost:*

Less Than 1/2¢ Per Hour

**Price \$425 F.O.B. Brattleboro**

WRITE FOR DESCRIPTIVE CIRCULAR

**ESTEY ORGAN CORPORATION**

Brattleboro, Vermont

### General Service Music

AM6 — Alfred H. JOHNSON: "*A Prayer for Peace*," Em, 5p. me. (J. Fischer & Bro., 12¢). Text by V.G. Collins. Available also in arrangements for mixed chorus and for unison or sopranos-contraltos. A fine piece of music nicely balanced between musical beauty and religious sincerity. It's real church music with a message, an important message for these times. Opens with baritone solo or unison passage carrying the text against 5-part humming, requiring basses with good low E's. An abbreviated accompaniment (the usual piano score) is provided for use if and when parts are taken by all voices in unison. Altogether a good contribution to church music.

A8 — M. J. LUVAS: "*O sing unto Him*," E, 6p. u. md. (Birchard, 15¢). Text by Ida Campen. More than pleasing, and well written for voices. A good combination of workmanship, warm harmonies, rich effects—and fairly hard work. Should be confined to the better choirs capable of doing such things neatly, both in rhythm and in harmony, not to forget also phrasing and balance between the important and unimportant lines. A good but serious anthem.

\*AMS — ar. Carlo Rossini: "*Choruses from the Passion*," D, 10p. md. (J. Fischer & Bro., 40¢). Latin text. Says the score, "These choruses have been written to fit the new Vatican Edition of the Chant of the Passion (Cantus Passionis) published in 1935." The first set gives the settings for the St. Matthew version, the second for the St. John. Non-liturgical churches could not use music settings such as these, but Catholic and other churches which follow the traditional services will find this set invaluable. Better get a copy for inspection this summer so as to be prepared for the next Lenten season.

A8 — Max SPICKER: "*Holy holy holy*," Ef, 9p. b. me. (G. Schirmer, 16¢). Spicker, fortunately, was writing his music before the craze for ugliness set in, so this is real music, setting its text beautifully; and it's a text worthy of use in any Christian church. English text. Wherever true music is appreciated, this will have its effect—and nobody need worry that it was first produced in 1901.

\*AMO — Stehle, ar. P.G. Kreckel: "*Missa Salve Regina*," 36p. me. (J. Fischer & Bro., voice parts 35¢, full score 80¢). Latin text only. The arrangement is made so that when necessary it can be done by 3-part men's chorus, omitting the first-bass. It is really a grand setting because so musical, and yet it's not intrusive; the music does not become the message, it merely frames it. For the most part the top tenors have a fairly conservative range. Any church, Catholic or Episcopal, capable of doing 4-part men's-chorus work should include this in the repertoire. It's not severe, not Gregorian in mood; rather the human type of music basing its purpose on carrying a message effectively.

A — H. H. WETZLER: "*Oistyka a me*," Bf, 7p. u. me. (J. Fischer & Bro., 15¢). "Festival of Christ the King," Latin text only. Here we have true a-cappella music—written in the style we associate with the Christian church of several centuries ago. The voices are singing and making music because they like it and want to; in other words, it's not a religion of compulsion that makes them sing but a religion to be enjoyed. Organists with an urge toward the old school of composition will find this setting to their liking, as will the rest of us not so limited in our predilections.

A — Alfred WHITEHEAD: "*Now God be with us*," Ef, 5p. me. (Galaxy, 15¢). Text by the ancient Petrus translated into English. One of the best things this Composer has produced. It has many of the effective devices of choral music. A grand unison theme for the start, blossoming soon into harmony that's all the more effective because delayed. Then the theme appears in the tenor against the other voices—and it is to be hoped the organist has enough voices to throw considerable weight into this theme. No, not superficial mus-

ic, but interesting and appealing just the same—and there's no reason why things religious should not make an appeal to human hearts, is there?

A — Healy WILLAN: "*Christ bath a garden*," Ef, 6p. me. (Frederick Harris Co., 10¢). Text by I. Watts. Here again this month we have to deal with an anthem that has unusual merit and yet cannot be considered a record-breaker. Normally such a concession to the human ear would hardly be expected of Dr. Willan, but here he has come down out of the clouds and used his superb skill to produce a piece of music for congregations that don't want to study counterpoint before listening to an anthem. Notice the true art of the composer in every page. It's worth buying and studying as a lesson in composition. Yet its musical worth is such that we recommend it for all choirs. Two passages for unison sopranos which, it is hoped, won't be spoiled by solo singing. If Dr. Willan had been producing more music of this kind and less of his ultra-severe, he would have made vaster contributions to church literature.

A — Healy WILLAN: "*Sing alleluia forth in devious praise*," 10p. me. (Frederick Harris Co., 12¢). Latin text translated into English. Here the music is of the aloof, severe type, the product of skilful workmanship rather than inspiration. But organists presenting Dr. Willan's "*Christ bath a garden*" will find their congregations and choirs ready for this one. Again there are unison passages, for sopranos, and for men's voices. The finale is a two-page alleluia, which makes a festival anthem of it.

### MODERN ORGAN PIECES

A collection edited by Nicholas de Vore

• 9x12, 192 pages, 41 pieces, paper-bound, flat-opening (Appleton-Century, \$2.00). Complete list of contents will be found on May page 151. It's a revised edition of a work published in 1934. In addition to registration indications for the organ there are indicated trigger-settings for the Hammond electro-tone. The volume is especially intended for the average two-manual organ. Engraving and printing are excellent. The book opens flat and stays open. There is no padding in the book, since the publishers have no catalogue of slow-moving pieces to unload. While there are a few pieces so distinctly associated with what we hear frequently on entertainment programs over the radio, and therefore not suitable for church, the majority of the pieces are quite appropriate. The musical quality of the selections is unusually high; exceedingly few dry or pedantic pieces. No apparent concession to laziness, by making the pieces as easy as possible; most players resent that attitude anyway. Now and then the trigger-setting gets in the way, as on measure 2 of Widor's Andante where a sharp-sign stands too close to a note; but an organist can easily scratch such rare instances out of the score if he's bothered by them. Most of but not all the pieces are transcriptions. We recommend the collection not only for practical use by the average organist but also for the mature professional to teach him once again to make music with his instrument, music of the kind to be enjoyed.

## ELECTRIC ACTION

■ Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ. ■

For further details consult your organ builder.

The W. H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

## 1940 Contributors

Homer D. Blanchard Donald D. Ketting  
Dr. C. P. Boner Walter O. Luedtke  
Dr. Carleton Bullis B. Frank Michelsen  
Dean Rowland W. Dunham Gordon Balch Nevin  
Dr. C. Harold Einecke Donald F. Nixdorf  
R. P. Elliot The Hon. Emerson Richards  
Hugh Giles Harry B. Welliver  
Ruth Krehbiel Jacobs Dr. Kenneth N. Westerman  
Iona Burrows Jones Reginald Whitworth

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

#### After Title:

c.q.cq.qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or unaccompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire. voices.  
o—Organ. 3p—3 pages, etc.  
p—Piano. 3-p—3-part, etc.  
Hyphenating denotes duets, etc.

Vol. 24

JUNE 1941

No. 6

## EDITORIALS & ARTICLES

|                             |              |     |
|-----------------------------|--------------|-----|
| Mexico Cathedral            | Cover Plate  | 161 |
| Lauren B. Sykes' Choirs     | Frontispiece | 170 |
| Doubting is More Profitable | Editorials   | 176 |

## THE ORGAN

|                                 |                             |      |
|---------------------------------|-----------------------------|------|
| Automatic Player                | H. T. Depue                 | 178  |
| Chorus Reeds are Ensemble       | Messrs. Harrison & Richards | 172  |
| Tuning-Wire Without Hooks       | Dr. Blanchard               | 177  |
| Organs: Exeter, Phillips-Exeter | Aeolian-Skinner             | s181 |
| Edinburg, St. Giles Cathedral   | Willis                      | s181 |

## CHURCH MUSIC

|                                |                   |     |
|--------------------------------|-------------------|-----|
| Dean Dunham: On to Washington  | Editorial         | 177 |
| Bruton Parish and Its Organist | Williamsburg, Va. | 174 |
| Rehearsal Management           | Cole Watkins      | 171 |
| Service Selections             |                   | 186 |

## RECITALS & RECITALISTS

|               |     |                  |     |
|---------------|-----|------------------|-----|
| What To Wear? | 180 | Advance Programs | 183 |
| Past Programs | 190 |                  |     |

## NOTES & REVIEWS

|                                    |                    |                           |     |
|------------------------------------|--------------------|---------------------------|-----|
| AsCap                              | 176                | Repertoire & Review, 164: |     |
| Electrotones                       | 188                | Church                    | 166 |
| Events Forecast                    | 163, 183, 189      | Collection of Organ Music | 166 |
| Fraternal Notes: A.G.O. Convention | 183                | Organ Music               | 164 |
| Legal Note                         | 190                | Sonata                    | 164 |
| New Organs                         | 184, 185, 187, 189 |                           |     |
| Prizes                             | 185                |                           |     |
| Summer Courses                     | 162, 163, 167, 177 |                           |     |

## PICTORIALLY

|                             |                   |      |
|-----------------------------|-------------------|------|
| Automatic Player            | Organ Service Co. | 178  |
| Williamsburg, Bruton Parish | Aeolian-Skinner   | p176 |

## PERSONALS

|                       |      |                         |           |
|-----------------------|------|-------------------------|-----------|
| Biggs, E. Power       | *178 | Jones, Iona Burrows     | *174, 177 |
| Bonner, Joseph        | *179 | Poister, Arthur         | *185      |
| Campbell, Joseph A.   | o188 | Porter, Hugh            | *187      |
| Coci, Claire          | 183  | Rikert, Ellen C.        | o188      |
| de Vore, Nicholas     | r166 | Simonds, Bruce          | p184      |
| Eggaford, Robert C.   | o188 | Spelman, Leslie P.      | *173, 175 |
| Elmore, Robert        | *180 | Spicer, Norman          | p184      |
| Gammons, Edward B.    | p184 | Thomas, Margaret Anne   | *180      |
| Glaser, Dr. John A.   | p185 | Wambaugh, Cyrene J.     | o188      |
| Gridley, John S.      | 180  | Weinrich, Carl          | 189       |
| Guilmant, Alexander   | r164 | Redlands Organ Class    | *173, 175 |
| Holmes, Dr. A. Alfred | o188 | Portland, Hinson Choirs | *170      |

COPYRIGHT 1941 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island, New York.  
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY





LAUREN B. SYKES' CHOIRS  
Boys', Carol, Men's, Hinson, Cathedral, and Antiphonal choirs, Hinson  
Memorial Church, Portland, Ore., Easter 1941

# THE AMERICAN ORGANIST

June, 1941

## Rehearsal Management Gets Results

By COLE WATKINS

INSTRUMENTALISTS who assume the duty of conducting a choir are likely to encounter their greatest difficulty in the control of rehearsal-time. When the rehearsal ends, all too often there is a feeling of frustration and of irritation because so little was actually accomplished. The singers were listless, inattentive, restless, impatient; more concerned with visiting among themselves than with perfecting their ensemble. The director tends to put the blame on his singers; seldom does he realize the blame belongs squarely on his own shoulders.

The training of a professional musician properly stresses disregard of the passage of time. When one is practising, he should by all means give his undivided attention to the work in hand; if it does not come right this hour, it may the next; if not today, then perhaps tomorrow; if not this year, there's always another.

Choristers are peculiar people. They are not, as a class, musicians at all; they do not even want to be. They are people who enjoy making music, and making it NOW. They will not look far ahead to an ultimate perfection and endure prolonged drudgery to attain it. A volunteer choir cannot survive a practise routine which we might expect people of virtuoso caliber to endure. The great virtuosos are, after all, pretty rare birds. Choirs are capable of almost superhuman achievement, but the driving force of inspiration is required and no amount of work without the impelling spark of emotion will bring satisfactory results. Indeed, the more time spent in uninspired rehearsal, the more remote becomes the possibility of really satisfying choral work, because the capacity for enthusiasm dies.

Singing is an emotional and not an intellectual act: people sing because in singing they find expression for their feelings. If there is no feeling, there is no music, no enjoyment—and for the residual noises there will be no listeners. The successful conductor must accept the emotional conditioning of his choir as a primary requirement for success. This is both art and science.

A vital element in this musical and emotional conditioning is the management of rehearsal-time—the full utilization of every available second to its best advantage in intent, eager activity. Good rehearsals don't happen, they are built. The conductor must know beforehand what is to be done in the rehearsal, when it is to be done, how long shall be allowed for its accomplishment, and the precise means by which it is to be attained. Most of his work is finished before he arrives at rehearsal. He has completed a schedule of his choir's activity for weeks to come and, with that as a basis, a detailed

*The average chorister is not a musician and does not intend to be one; he wants only to enjoy making music, but he wants that pleasure at rehearsal as well as in public; those choirs sing best whose directors know what to do at rehearsals.*

plan of action for his rehearsal has been prepared. Over and above his thorough knowledge of the music itself, he knows how much he must accomplish in preparation of each number in this and each subsequent rehearsal, and, in the light of his knowledge of his singers, he knows what passages and effects will need special attention.

The rehearsal begins and ends precisely at the times announced. Part of the art of the conductor lies in developing the morale which makes this possible. Precision is a fundamental of all good singing, and that precision must permeate every phase of the choir's activity.

All physical factors must be subject to constant study to reduce waste of time and effort. How can distribution and collection of music be managed most efficiently? How can delay in finding the next number on the rehearsal schedule be avoided? How can light, heat, and ventilation of the rehearsal-room be controlled to best advantage?

In the actual work of the rehearsal, the director must bear in mind always that the basis of his appeal is emotional. Few conductors realize the shortness of the average person's attention-span and its significance. Test yourself. Write down all you remember of last Sunday's sermon. Don't blame your minister if only two or three statements stick in your mind. If he got that many over so that you retained them, he was doing very well. It is characteristic of the mind that it can be fixed on any one thing intently for only a few seconds at the most. Our feelings are much more stable than our thoughts. As most of your minister's words are wasted on his congregation, so also are most of yours wasted on your choir. Choirs learn by doing and by FEELING, and not by being told.

It follows that the conductor must develop a real technic of conducting, to transmit his desires to the singers with utmost certainty and speed. Words are too slow and clumsy; they are far too weak in emotional content. The conductor's body, particularly his face and to a lesser degree his hands, must speak for him in drawing forth the musical possibilities of the group; words are employed in rehearsal only for the briefest factual directions or to supplement and intensify the more direct method when that method unaided fails to secure response. Further economy results from this, in that the choir

no longer need take time to memorize interpretations. They learn the mechanics of their songs in rehearsal and, along with the mechanics, habits of response to whatever the director requires, as he requires it. Time and enthusiasm are conserved, freshness and vitality of interpretation are retained, performance becomes a true jointly creative enterprise of conductor and choir.

Now emotional stimulation is exhausting, and there is a physical limitation on whole-hearted singing; yet we want no other kind. The conductor therefore must be alert for the least indication of inattention or fatigue, and be prepared to meet it by changing the focus of attention or calling a different group into activity. He may interrupt with an explanation, or direct attention to some fresh phase of the work. He may take a few moments for drill with individual parts, as in having separate sections go over passages they have not done satisfactorily.

There are often announcements to be made to the choir; they serve a double purpose if they are made at times when there is need for a momentary let-down from the exhilaration of singing. Use of physical exercise, particularly stretching and breathing, exercises which poise and refresh the singers, and occasional processional drill, also have value in this respect. Short comments on interesting features of the work in hand are, of course, indispensable.

Some years ago, the Finnish distance runner, Nurmi, amazed sports fans by disregarding the position of other runners racing against him and setting his own pace with the help of a watch he carried. He knew just how fast he would have to cover each part of the course to finish the race in the best time and with the greatest economy of effort. Knowing this, the position of the other runners at any stage of the race was incidental; he could not be stampeded into burning himself out by some competitor who set too fast a pace early in the race.

This has its application for the conductor. Before a number is to be sung in public he determines how much of the total accomplishment is to be attained in each intervening rehearsal. These outlines should be combined into a detailed schedule or work-budget for each rehearsal, with the order in which the numbers are to be studied, the objective to be attained in each, and the approximate time allowed for it. One difficulty arises in the temptation to break away from a carefully-planned schedule and do too much on one number. Choirs may tire of a number quickly because of too long sessions on it. Ad-

herence to a well-prepared plan removes this danger, and has the added advantage that allowance of sufficient rehearsals before performance will result in the number's being substantially memorized before it need be used.

The time-factor in learning is important. A number rehearsed ten minutes in each of six weekly rehearsals will be better learned than it would be after one sixty-minute work-period, and the choir will sing it with greater security and enjoyment. The conductor who meets his schedule of achievement in each rehearsal can rest secure in the expectation of a finished performance when that performance is due.

The efficiency of the conductor and his understanding of the needs and capacity of his choir will be shown in his ability to plan each step of his rehearsal in advance and to complete his work-budget in the time allowed.

The best-laid plans of course suffer from unexpected difficulties. Allowance should be made by providing in the rehearsal-plan maximum and minimum time-allotments for each number. If this is done, and the most important numbers (i.e., those to be used first in public) are placed fairly early in the rehearsal period, satisfactory adjustment can readily be made. Somewhat less precise, but frequently helpful, is the inclusion, among the anthems in preparation, of a spare number on which the left-over minutes can be profitably used. Such numbers lose their value, however, if they are not soon given a definite place in the program and another back-log substituted. Work in dictation, sight-singing, and other activities contributing to the progress of the choir may be included, and these also assist in the flexibility of the program, as there is no dead-line to be met and they can be varied in amount and in their place in the rehearsal program without impairing their value.

Finally, the conductor can save a great deal of time if he develops the habit of selecting those elements which particularly need attention and concentrates on them, disregarding those things which the choir already can do best. There is no point in singing-through an anthem when the conductor knows, as he can know, that the choir has it well in hand, except for those two measures beginning the second score on page three. Going directly to that spot, and seeing that the choir masters it thoroughly, conserves both time and energy. Then, with the foreseen difficulties overcome, the whole number can be sung—and will be with far greater enjoyment for everybody.

## Chorus Reeds are Ensemble, not Solo

By G. DONALD HARRISON and the Hon. EMERSON RICHARDS

*Chorus Reeds: Article 3*

WITH the assistance of modern technical developments numerous competent voicers have produced reed voices of great individual charm. The novelty and beauty of these registers have been considered a modern development of the organ, and have consequently obscured the shortcomings of modern chorus reeds. Such highly individualized and characteristic solo voices must be sharply distinguished from chorus reeds, whose principal function is to blend with the ensemble. Blend is much more than a pleasant combination of stops. Voices of rugged individualism may be used together to form an agreeable combination, although the constituents remain obvious to the ear. But a blend of voices implies a fusing together of the individuals to form a new tone-color in which the various elements have lost their individuality.

With this preliminary understanding of the functions and aesthetics of chorus reeds we may now proceed to an examina-

*The chorus reed must be "a member of the chorus, not the prima donna," and if either the builder or the player misinterprets its function, both the organ and the art of organ-playing must pay the penalty for it, not to mention also the audience.*

tion of the original questions. The first relates to the difference between French and English-American reeds. The term French Reed is popularly, and therefore loosely, applied to any "tearing" type of reed.

But in the opinion of organ designers, French reed means the Continental type of reed that was perfected by Cavaille-Coll. This type is in all probability the original reed design. It is described in Praetorius (1619) and in Dom Bedos



(1770) and is distinguished by the use of the open shallot. Generally speaking, the scale of the tube is narrow and the boot small. The wind-pressure is light and the tongues are thin and unweighted. The tone is very free and light in texture.

This style of reed is general on the Continent, being used exclusively in Germany, France, Italy, and Spain. The German baroque organ-builders all employed the open shallot. Silbermann's reeds are perhaps the best examples, although in some cases he was guilty of leathering the shallots of his Pedal reeds. In the Cavaille-Coll examples we find a much greater refinement in tonal quality than in the older models. Structurally they follow the general outline of their predecessors. He sought to correct the tendency of this type of reed to increase in amplitude as it descended in pitch by placing his trebles on higher pressure than the basses and making them harmonic. His reeds are characterized by a very free tone with a minimum of the fundamental, particularly in the 16' and the 32' examples. He retained the double-block arrangement in which the block, tip, and lower part of the resonator are contained within the boot. The brass tongues are light, highly curved and almost flabby in action. They are of course unweighted. The pressure is usually 3" in the bass and 5" in the treble. The resonators were normally made of tin. For the pressure employed the maximum of volume was obtained but the texture of the harmonic structure remained so transparent that there was no sensation of oppressive weight.

There is a brilliant clarity in the Cavaille-Coll reeds that blends with the flue chorus without either obliterating them or obscuring the melodic line of the music.

The increased tone in the Pedal is not in reality a defect, since it merely increases the harmonic structure of this division without adding undesirable weight. It simply becomes more independent and definite.

The original adoption of the closed shallot in England was due to the naturally conservative taste of the British. The splashy and aggressive tone of the French reed was unsuited to the gentle character of the English flue choruses of the early nineteenth century. The English turned to the milder closed shallot and the work of Henry Willis amply demonstrates that excellent chorus reeds can be made, employing the closed shallot when placed on light pressure.

The departure of English builders from this system of design in the direction of high-pressure reeds was due to a number of causes. As the century progressed, England became exceedingly prosperous and large organs became the vogue. Early Victorian musical taste was not high and there were few competent orchestras. For this reason large organs were placed in public auditoriums as substitutes. The romantic school of composition was in the ascendancy and the type of music played was of orchestral and popular character. The literature of the organ remained largely undiscovered. Moreover, the English flue chorus had never attained the harmonic altitude of French and German organs.

The Elizabethan polyphonic school of composition had been swallowed up in the Revolution, in company with the organs. With the Restoration homophonic music came into the ascendancy. Orchestral music of a light nature began to attract British attention. With the exception of Handel and Wesley, organ compositions of the eighteenth and nineteenth centuries were of a trivial character. Organ-building itself was at a low ebb. With the advent of Mendelssohn and later Best, organs and organ-playing received more serious attention. But Mendelssohn's programs were essentially romantic and Best's were drawn largely from orchestral and operatic sources. Of the classicists only Bach received a meager hearing.

Little wonder then that the new organs followed the trend of the times and developed along orchestral lines. The demand for imitative voices was met after a fashion. The strings and woodwinds improved. It was logical that the



LESLIE P. SPELMAN'S PUPILS  
of University of Redlands photographed at the annual April dinner on the  
Spelman lawn in Redlands, Calif.

brass-wind should follow. The time was ripe for the grand effects that Willis was able to produce with his high-pressure reeds. As the century neared its close the reeds became more and more dominating and the flue choruses correspondingly diminished in importance, until only a thrilling reed-ensemble remained.

The original high-pressure reed appeared as a solo voice in the forties at Birmingham Town Hall. This was soon followed by the Willis masterpiece at St. George's Hall. As high-pressure technic improved, the reeds tended towards even greater refinement of a smooth powerful character with a dominating fundamental. The pocketed shallot contributed to this development.

The passion for fundamental tone was next extended to the Diapason. A battery of large-scaled unison Diapasons of fundamental tone substituted for the flue choruses. The upperwork was inadequate and did not blend either with the flues or reeds. The capstone of this absurd edifice was laid by Hope-Jones with his leathered Diapasons, powerful Tibias, and Tuba Sonoras.

It is significant that notwithstanding the strong tide of public popularity, artists like Willis and Lewis were not swept off their feet. Until nearly the end, Willis maintained the integrity of his flue choruses and accompanied them with low-pressure brilliant chorus reeds of appealing character. True, in the larger organs Willis' minor reed choruses were supplemented by a group of high-pressure reeds which then became the ensemble of the organ. Lewis, the disciple of Schulze, carried on the tradition of the low-pressure brilliant Diapason chorus and subordinated his low-pressure reeds to these relatively powerful flues. But his was a voice crying in the wilderness.

Thus the traditions of English organ design were firmly established before the general circulation in England of the classical literature of the organ. Under the circumstances the English organist has been compelled to adapt this literature to the limitations of his instrument, resulting in a romantic or dramatic interpretation.

With the retirement of Roosevelt, what promised to be an American school of organ design collapsed and was succeeded in the nineties by the English tradition. Just why this should have been so is not easily explained, except that it is a fact that quite a few Englishmen held key positions in American organ-building firms and naturally reverted to English methods. The high-pressure reeds and closed shallots became standard practise. Still greater advances were made in the production of orchestral tone-color, both flue and reed. Another American development was the production of luscious voices of a quiet ethereal character. Radical improvements in the action were also an American contribution to the art. Thus the romantic organ came into its full maturity. It was a fitting complement to the Gay Nineties, the Wagnerian vogue, and the sentimentalities of Victorianism. The romantic organ at its best was a collection of individual voices of vel-

vety, lovely quality. Being individualists, they were predominantly of 8' pitch. There was no tonal structure to speak of, just a monotonous level of 8' tone. Mutations and mixtures virtually disappeared. The broad range of harmonics that go to make the characteristic flue ensemble of the classic organ was totally absent. Full-organ was completely dominated by the high-pressure reeds with the glistening brilliance of an iceberg and the internal warmth of that menace of the deep.

With the turn of the century musical standards in both England and the United States advanced sharply. A more critical eye was turned upon organ-playing and the compositions performed. Assisted by the reaction from the Hope-Jones extremes there was a tendency to reexamine the prevailing tonal design of the organ. This resulted in an attempt to design more logical ensembles with an individual build-up of each division, as exemplified by Henry Willis 3rd's design at Liverpool Cathedral. In a measure, low pressures came back. Arthur Harrison attempted a merger of the high- and low-pressure work in an effort to compromise the older tradition with the modern viewpoint, but the result was not a solution of the problem.

American students studying in France and Germany became acquainted with the Continental organ, with its clarity of ensemble and its effective exposition of classic organ literature. In America Lynnwood Farnam had set an entirely new standard of organ-playing that demanded at once color and clarity of expression. Consequently there arose a demand among the younger musicians for an ensemble organ. Diapason choruses began to appear, but the high-pressure reeds stubbornly remained.

It is frequently alleged that high pressure is not employed to get power but to obtain refinement. This so-called refinement is, in reality, the forcing of a proportionately greater fundamental in which the chord of the first six harmonics are of almost equal or decreasing amplitude. The radical increase of the fundamental imparts a Tibia-like quality to the tone. In the low-pressure type of both English and Continental reeds, the fundamental is of much less power than the octave, which, in turn, is of much less amplitude than the dominating sixth harmonic, the nineteenth.

It is well known that blend is secured in flue choruses only when the elements are of comparatively high harmonic content with a relatively weak fundamental. Smooth unison Diapasons with a powerful fundamental harmonic never unite with flue upperwork to form a chorus. There is no blending of the elements. From their very nature, it must be apparent to all who judge from a critical and unprejudiced viewpoint that the high-pressure closed-shallot type of chorus reed will not and cannot blend with the chorus flue-work. A chorus of 16', 8', and 4' high-pressure reeds will blot out the ordinary Diapason chorus, leaving only a reed ensemble as the characteristic tone of the full organ. It follows that the conventional practise of placing such a high-pressure reed chorus, particularly Trombas, on the Great Organ in company with the principal Diapason chorus, is not only an unjustified expense but also artistically wrong. The Great Organ should always be dominated by the Diapason chorus, which is characteristically organ.

It might be objected that the French reeds also dominate the typical French organ, but this is for other reasons. The French flue choruses are in themselves mild as compared with contemporary Diapason choruses. Moreover, the French employ a large number of reeds, all manuals being supplied with a full chorus, so that the ensemble becomes fundamentally reed tone, although not of the muddy, unwieldy character of the English-American high-pressure reeds.

As individual stops, closed-toned high-pressure reeds may be \*pleasant to listen to but, for the reasons stated, are worthless as an integral part of the ensemble. Their thick, opaque tone is particularly deadly in the case of polyphonic music,

and they are equally unhappy in their reaction upon the work of the modern composers. To some ears, the French chorus reed is not so agreeable to listen to as the ultra-smooth Trombas so frequently found in modern American organs doing duty as chorus reeds. We repeat, organ voices cannot be judged purely from the standpoint of individual beauty of tone, but must be considered from the view of their utility and ability to associate congenially with the other voices in the organ. The ability of a voice to blend and become a part of the ensemble is the first requisite of its admission into the general tonal scheme of the organ. Does it dominate or does it blend must be the first question to be answered. If its tendency is to obscure or overcome its fellows it must be retired in favor of a more pliable voice, no matter how beautiful it may be per se. The very name Chorus Reed implies that it is to be a part of an ensemble. It is a member of the chorus, not the prima donna.

(To be continued)

## Bruton Parish, Williamsburg

Organist, IONA BURROWS JONES

*Biographical sketch of the organist and more about the Restoration*

FINDING the right organist for a given work is more important than any other problem of equipment. Bruton Parish Church, Williamsburg, Va., within the Williamsburg Restoration project, is independent of the corporation managing the restoration, though the entire project was inspired by Dr. William A. R. Goodwin, then rector of Bruton Parish. Dr. Goodwin partially restored Bruton in 1905-07 and it was through his efforts and by the funds he raised from "about six hundred friends of Bruton" that the restoration was brought to completion in 1938-39. "Go find harmony, and through the music of the Church, inspire those who hear to desire it within themselves," was his admonition, as rector emeritus, to Iona Burrows Jones, newly appointed organist, on her departure to Paris for a season of study there. Dr. Goodwin "now lies buried with the illustrious dead of other days, in a tomb in the church." Today the Rev. Francis H. Craighill, Jr., rector, and Iona Burrows Jones, organist, ideally carry on the work first visioned by Dr. Goodwin; the right organist for the job is doing that job. Materials dealing with Bruton and its music will be found in Oct. 1939, page 335; April 1940, p.126; June 1940, p.176; July 1940, p.222.

Mrs. Jones was born in Belle Plaine, Iowa, finished high-school in Cedar Rapids, graduated from Coe College with the B.S. and B.M. degrees, and from the American Conservatory with the B.M. degree in 1919. Her organ teachers were Arthur Dunham, Arthur Poister, and Marcel Dupre. Her first church position was with the First Congregational, Cedar Rapids; in 1917 she became head of the organ department of State College of South Dakota; went to Riverside Presbyterian, Chicago, in 1919, and moved to Los Angeles in 1933, becoming organist of Holliston Methodist, Pasadena, in 1934.

\*Many recent tests by men engaged in acoustical research with relation to the subjective sensations of sound indicate that a sound of high harmonic content, in which the first harmonic (fundamental) is relatively weak and the ensuing harmonic curve rises and descends in a regular flowing curve, gives the most satisfaction to the ear. A tone in which the first harmonic predominates and is followed by a rapidly decreasing harmonic curve results in a tone which may, by way of contrast, appear grateful to the ear and momentarily pleasing; but such a tone, if prolonged, becomes progressively tiresome, ending in an auditory revolt if continued. This applies not only to organ pipes but to all musical sound sources. Thus we can listen with pleasure to a violin for a considerable period of time, while a drum-beat of the same interval of time would result in acute oral and nervous exhaustion.—E.R.

She became organist of Bruton Parish in March 1939 and has a volunteer adult chorus of about sixty, with a few paid voices. The organ, already described, is a 3-29 Aeolian-Skinner with a restored one-manual organ of seven stops built by Green in 1785, imported for Bruton Parish and restored by Mr. Harrison; the Green organ is playable both from the



IN BRUTON PARISH

Iona Burrows Jones playing the restored 1785 Green organ in the gallery of Bruton Parish, Williamsburg, Virginia.

new 3m console and from its own original tracker console attached to the instrument itself in the gallery.

Miss Burrows became Mrs. Hollister Jones in 1922 and the couple have one child. Formerly she was active as concert pianist with many appearances to her credit, including solo performances with orchestras and on programs with prominent vocalists, violinists, etc. Today her time is devoted to Bruton Parish, her recitals there and elsewhere in the district, and teaching.

Bruton's music program included, during the first season after the installation of the Aeolian-Skinner organ in September 1939, some half-dozen recitals by Mrs. Jones, guest recitals by E. Power Biggs and Marcel Dupre, six half-hour music programs during Lent, midnight service on Christmas eve, an Epiphany 'Feast of Lights' service, etc. While restored Bruton is for the living rather than the dead, in so far as possible Mrs. Jones likes to include in her programs a goodly representation of music composed in the period in which Bruton Parish first served its community, the period to which its architecture and furnishings have been restored in so far as possible and reasonable. Dr. Goodwin lived to enjoy only a part of the work he inaugurated. Mrs. Jones' first program was a private broadcast recital on Aug. 25, 1939, for his especial enjoyment; Sept. 8, 1939, his funeral service was conducted in the Bruton he had restored as a national shrine for the American world of the church.

"Attended services at Bruton and fasted all day," is the entry in Washington's diary at the period when the break between the American colonies and the mother-country became imminent. Bruton Parish had become the seat of the colonial government; the building was erected in 1710-15 at government expense; its architecture provided a royal setting for the governor and his official family—much more regal

than anything allowed the mere clergyman. That too has been restored, as the accompanying photo shows.

The church seemed to be divided into two halves, the transepts cutting across the middle; the humble congregation occupied the outer half, in the usual pews, but the inner half was divided on both sides into three compartments each; to the right was the rector's box, another now occupied by the console, and a third, somewhat smaller, now occupied by part of the choir; on the left were the royal party's box, a second now occupied by part of the choir, and a smaller third similarly occupied. On normal occasions the public occupies the royal box, but no one sits in the royal chair. The rector sits in the clergy's box opposite, from which the short stairway leads to the pulpit from which sermons are preached as usual. On special days the royal box is reserved for guests of honor.

During June, at the period of the Guild convention in comparatively nearby Washington, Mrs. Jones is presenting two concerts, June 17 and 24, at 7:30; though they are given for private groups, organists visiting Williamsburg may secure admission by applying to Mrs. Jones. There will be the usual Sunday services.

### Leslie P. Spelman's Organ Class

• The photograph on page 173 shows the organ class of Leslie P. Spelman, University of Redlands, Redlands, Calif., assembled on the Spelman lawn at the annual dinner given his pupils by Mr. & Mrs. Spelman. Sixteen of the group studied with Mr. Spelman during the past semester, and the others were in his first semester classes or have registered for this summer; several from the full classes were not present for the picture. Eight have church positions and two teach in a junior college. Three gave their recitals this spring—Miss Paine and Messrs. Ayllon and Daun. In the photo, left to right, seated on the lawn: Milton Baer, Marjorie Haydock, Anaclaire Mauerhan, Doris Ekstrand, Elsie Ballantyne, James Todd; middle row: Arnold Ayllon, Albertina Parrish, Marjorie Porter, Frances Colman, Thelma Cobb, Patricia Poling, Hazel Chapman, Dorothea Lea; standing: Prof. Spelman, Frank White, Edna Farnsworth, Bette V. Paine, Glenn Daun, Elmer Digneo, Dick Hucks. (There is obviously an error in the names given, for there are eight in the top row; we presume the third from the left is Mrs. Spelman; time does not permit verification.)



THE GOVERNOR'S BOX

in Bruton Parish restored to its colonial days when the governor and his official family mixed not with common tax-payers



# EDITORIAL COMMENTS

## AND REVIEWS

---

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

---

### Doubting is More Profitable

ALL the good brothers & sisters in the profession who are socially minded will be going to Washington this month for the Guild's convention. Physically the City has much for every American to be proud of. Politically it is infested with the worst horde of charlatans this nation has ever seen, who've saddled the country with an extortionate taxation not a tenth as oppressive as that which drove our forefathers to arms back in Washington's day. The attitude & atmosphere of these master propagandists & falsifiers has so permeated the blood of everyone within reach that it's been impossible this year to furnish our readers with the truth as to just what is to be done in that grand convention.

The ideal presentation of convention facts is shown in our June 1939 issue. There we said exactly what was to happen, when, and where. It is not necessary to build up good-will for a convention, any more than it is for a turkey dinner on Thanksgiving Day. T.A.O. has not tried to do it for any convention; our effort is to give all the facts available, play no favorites by publishing pictures of a few when we could not do it for all, indulge in no life-histories, no eulogies.

It is 160 miles, over presumably excellent roads, from Washington to Williamsburg, scene of the restoration made possible by Mr. John D. Rockefeller. Heart of the restoration is Bruton Parish, for those of us who still believe in the Christian religion. And in Bruton Parish there is much to warm the heart in a day when hearts are being gradually frozen into stones.

—t.s.b.—  
"The proposed 10% tax on music instruments is being opposed by the National Music Council," says an item in the New York Times. Musicians are a minority group. So are the rich. First it was soak the rich. Now it's soak the poor. Cannot we see that if we permit the brigands to rob one minority group we're headed straight for the same thievery against us too?

—t.s.b.—  
It looks as though I owe T.A.O. readers an apology. Some months ago I said the radio was not boycotting America's greatest group of composers; I said radio was merely refusing to buy. In May the Mutual Broadcasting System signed a contract to buy and use AsCap music. But the next day Mutual informed the public via newspapers that the National Association of Broadcasters was attempting interference. Why? From all the evidence presented, it looks as though the enormously wealthy radio interests were attempting to put into actual practise the Rooseveltian policy of soaking the little fellow. Listen to the drivvel put on the air by the great chains during the boycott period, and form your own conclusions.

"The majority of current song hits have been largely predetermined by and within the music industry, in contrast to the general opinion that their popularity represents spontaneous acceptance by the public on a basis of merit," says the New York Times, reporting on the findings of Dr. Paul F. Lazarsfeld, director of the Office of Radio Research at Columbia University, New York. There we have it again. Artificial dictation from behind the scenes, not a recognition of

worth. "This controlled and manipulated" music program-building in spite of all the laws of good taste, says the report, "is leading to the gradual eradication of" musical discrimination and taste on the part of the American public. This applies to the music of the vastly overrated "moderns" just as acutely as to tinpan alley. People no longer think; they merely accept on faith.

—t.s.b.—  
"The controversies of the present are the classics of tomorrow," says the unique announcement of a festival of modern music. Perhaps that is why musicians who should know better are victimized by the note-writers of today. Because the music of Beethoven and Wagner was condemned when first heard, are we to take the attitude that everything new must be good?

That's like the argument used by salesmen of fake stock. They point out that stock in the telephone or railroad or Ford motor was at first turned down by investors but is worth real money today; hence this new stuff must also be worth millions, if we are wise enough to invest now. A lot of benighted heathen accept such arguments, and act on them to their extreme sorrow later.

The controversies of today will be the rubbish-heaps of tomorrow, so far as music goes. We must not ignore two facts. First, not one composer in a thousand produces really permanent music in his own given era. Second, all the others produce only passing fancies, with hardly more than one or two things of lasting value among the hundreds they write. There were thousands of men writing music in Bach's day; only one or two really got anywhere. Today we're doing our utmost to kid ourselves that we have, not one or two possible geniuses, but a dozen dozen. Let's use less faith and more judgment. This is no criticism of the man who used the statement in his festival. He's deservedly the outstanding church musician in his territory.

Faith wrongly used is the worst evil in the world. Look at what faith in Hitler has done to the once decent German nation. The one thing that differentiates a man from an animal is that the man has superior powers of thinking. Faith discards thinking and substitutes blind accepting. That turns mankind back toward animalism. I don't like it and I don't believe you do. With propaganda rampant in the world today, spread with lightning rapidity by radio and newspapers the world over, it's time we stop believing and begin to challenge. Not a single public statement may be safely accepted today until reason weighs it in the balance.

So let's have no faith at all in the modern music we see. Let's have no faith at all in the reviews of it (or anything else) we see in T.A.O. Let's weigh everything in the balance of our own intelligence, and proceed from that point.—T.S.B.

### The Milwaukee AsCap Decision

• Judge F. Ryan Duffy imposed \$33,250. fines on AsCap, its officers, directors, and music-publishers constituting its membership. The suit was on "anti-trust charges."

Let us examine the facts, briefly. AsCap offers the music of its members for public performance for profit to any person or organization wanting to use it for profit. AsCap

charges a fee. If anyone does not want to use AsCap music, no stones are hurled through his windows, no pickets placed in front of his office or home to denounce him as unfair, no secret or open coercion is attempted to force him to use AsCap music; and if he wants to use music not controlled by AsCap, AsCap is not in the least concerned, makes no effort to boycott or annoy or restrain. All of which is precisely contrary to the policies of the two major labor-unions in America. Let an employer hire a non-union man in his shop and see what the union will do to him. And let him ask protection from the courts. You know and I know he'll get none, none whatever. The labor-union is the absolute boss, absolute trust. There is no appeal from its decisions once it gets a stranglehold on an employer.

We ask to know in what particular AsCap has acted as a pernicious trust, against the common interests of all Americans. And until an intelligible answer is forthcoming, we shall continue to say that it is beer, not a sense of justice, that makes Milwaukee famous.

## SPECIAL SUMMER COURSES

*Facts About Special Courses Offered Organists This Summer*

### Index of Current Summer Courses

• *Herewith is a summary of the summer courses advertised and described in previous pages for the current season:*

American Conservatory, organ, choir-work, theory; Chicago, May 15 to June 25, June 26 to Aug. 6; April page 100; May 148.

Grace Leeds Darnell, junior-choir work; New York, June 9 to 19; May page 134, 148.

Guilmant Organ School, organ, choir-work, theory; New York, July 8 to Aug. 8; Feb. page 34; April 113, 128; May 131.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 25 to 30; May page 148, 152.

Juilliard School of Music, organ, church music; New York; April page 102, 113; May 132.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 30 to Aug. 9; April page 123; May 149.

Pius X School, complete Catholic-liturgy course; New York, July 1 to Aug. 8; May page 134.

Edith E. Sackett, junior-choir work; Bangor, Me., July 21-25; New York, July 7-12; Pittsfield, Mass., June 23-28; April page 101, 113; May 135.

Westminster Choir College, specializing in choir-work, organ lessons with Dr. Alexander McCurdy; Los Angeles, June 30 to July 18; Northfield, Mass., July 22 to Aug. 10; April page 98; May 131, 149.

Dr. David McK. Williams, organ-playing and choir routine; New York, July 1 to 31; Feb. page 53; March 84; May 149.

### Guilmant Organ School

• The schedule as announced on April page 113 is changed. Each week there will be a one-hour private lesson with Mr. Nevins, another hour lesson with some other faculty member, and a one-hour class lesson with Mr. Nevins. Also arranged are a special choirmaster course and lessons in harmony, counterpoint, composition.

### Juilliard Summer School

• Mr. Porter will give two half-hour private lessons each week, and two one-hour class lessons in playing and repertoire. There will also be one hour a day in theory or keyboard harmony, with instruction in choir repertoire, accompanying, chanting, etc. Grace Leeds Darnell will give her course at the School in junior-choir work. Charles A. Baker will instruct in oratorio and choral repertoire. Peter Wilhousky will teach choral conducting and chorus work.



## On to Washington

By ROWLAND W. DUNHAM

Associate Editor, Church Department

THE approaching A.G.O. convention in Washington is on my program for the summer. After four years I feel it is time for me to renew old friendships and to form new ones. Organists generally do not attend professional meetings frequently and it would seem that the custom is diminishing—probably the reason for cutting down these Guild conventions to a biennial basis.

Young organists ask me why they should spend the time and particularly the money for such luxuries. In my experience personal conversations with colleagues doing the same sort of work usually are profitable. The discussions on church music can be quite helpful, especially for those starting their career. Reading serious discussions, such as found in T.A.O., is invaluable; a convention supplements such discussions with opportunities to hear music as well as discuss it—much more expensive, but generally quite profitable and always worth while.

The recitals at conventions may be fine or mediocre. From the former one is inspired to really get to work. No organist is above improvement. From the inferior players there is to be found a valuable lesson in what not to do. Besides there is consolation in hearing a supposedly prominent organist who plays even worse than you do.

Of greatest benefit is the making of friends. Our brothers-at-the-console are really a sociable bunch. On the whole they are mighty good company. The men are mostly regular fellows. At Cincinnati in 1937 a prominent local business man remarked to me about the quality of the men there. He asked what I thought the income of these gentlemen might be. When I guessed \$3000. to \$8000. he was amazed. "Why," he said, "the members of the Cincinnati Symphony do not average that high." The answer is not hard to find. In our work a church position should furnish the regular stated salary which may be from \$1200. to \$3500. By private teaching, music school or public school work, the total should be about as I guessed, with most professional organists.

To find out how the other fellow makes both ends meet is one of the possibilities of a convention. I take this opportunity to urge my readers to think it over—and go if you can.

## Chapbooks Revived in Williamsburg

• Iona Burrows Jones, of Bruton Parish, has issued two miniature booklets, 4x7, 16 pages each, in the style of the old chapbooks—a "cheap book in pamphlet form to be sold by itinerant peddlers or chapmen." The first presents the texts of twelve Christmas carols, the second gives the texts of nine carols for springtime; both are printed in somewhat the ancient manner, but with modern letters, and are handled by the Williamsburg Craft House where reproductions of eighteenth-century articles are on sale. In order to meet the requirements, the booklets had to satisfy the committee on their authenticity. The carol texts in the 'Garland of Spring Carols' were used in the Bruton Parish garden-week musicales.

## Tuning-Wires Without Hooks

• Regarding the photographer's error in our April page 108 plate, Dr. Homer D. Blanchard says: "Somewhere I have a picture of some old reeds where no hook was provided. Presumably the wire was raised by having a notch filed into it so as to provide a sort of a catch for the tuning-tool. Ellerhorst describes this method as still in use today; the photo-

graphs in his book show tuning-wires without the hook, presumably with the notch filed in them. In the seventeenth century the German builders had not definitely decided to use brass or bronze for the tuning-wires. Some still used iron wire, although the critics, such as Werckmeister, condemned such practise roundly."

### Automatic-Player for Mortuary

By H. T. DEPUE

The accompanying photo shows the player built by our Organ Service Co. of Omaha for a mortuary chapel to provide music on immediate demand when no organist is available. The player, entirely automatic once the starting-switch is thrown, can be set to continue for any length service desired and stop itself accordingly.

It is a twin-roll player with self-aligning tracker mechanism, so constructed that it will play one roll after the other continuously. After a momentary pause at the conclusion of one roll, the other begins and the first one rewinds, ready for a fresh start.

The stops are controlled by hand or automatically by the rolls. Swell-shades are also operated by stop-tongues, each tongue operating a given number of shades, so that partial or full crescendo may be obtained; like the stops, this mechanism may also be operated automatically from the rolls.

The tracker-bars are tubed as usual to a primary, with one valve for every hole in the tracker-bar. Each primary valve governs the movement of a pneumatic, which in turn carries a contact-plate for closing an electric circuit to the chests. This action operates in the same way as when an organist presses down a key.



**AUTOMATIC PLAYER**

built by H. T. Depue, Organ Service Co., Omaha, to play a mortuary organ when an organist is not immediately available.

Action is operated by suction; all pneumatics, contacts, etc., are in the open as far as possible, for ready adjustment, so that it is not necessary to use the try-and-hope method of opening an airtight chest, making an adjustment, closing the chest, and testing.

For emergency use, should the suction plant fail, there is a set of pedals which can be unfolded from the chest to pump the organ by foot-power in the good old-fashioned manner. Should the blower fail, there is a hand-pumping device to come to the rescue. Batteries have been installed to provide 10-volt d.c. if the power lines fail for any reason. The instrument has been in use for a year but none of the emergency equipment has as yet been needed.



## E. POWER BIGGS

IN RECITALS ACCLAIMED BY CAPACITY AUDIENCES FROM COAST TO COAST—IN APPEARANCES WITH THE LEADING SYMPHONY ORCHESTRAS, AND THROUGH HIS RECORDINGS—E. POWER BIGGS HAS ACHIEVED MORE THAN A PERSONAL TRIUMPH, FOR IN WINNING RENOWN HIMSELF HE HAS CREATED NEW INTEREST IN HIS CHOSEN INSTRUMENT. WITH MUSICIANS, CRITICS AND PUBLIC HIS PLAYING HAS BROUGHT ABOUT A RENAISSANCE OF INTEREST IN THE GREAT CLASSIC AND MODERN ORGAN LITERATURE.

**THE BERKSHIRE SYMPHONIC FESTIVAL  
AND MUSIC CENTRE**

SUMMER 1941

**VICTOR RECORDS**

FOR THE CONCERT SEASON 1941-42  
AVAILABLE THROUGH

MGT.: BERNARD R. LA BERGE, INC.  
2 WEST 46TH STREET — NEW YORK CITY





# BONNET

## RECAPTURES AMERICA

IN TRIUMPHAL TOUR  
OF 60 CONCERTS IN  
U.S.A. AND CANADA

HAILED BY THE PUBLIC AND  
THE PRESS AS AN ORGAN GENIUS

TRANSCONTINENTAL  
TOUR NEXT SEASON

**PHILADELPHIA** (*Public Ledger*)—"Mr. Bonnet's playing was marked throughout by perfect command of the organ, the utmost good taste and splendid musicianship."

**FORT WORTH** (*Press*)—"Prodigious performance."

**PITTSBURGH** (*Musical Forecast*)—"The outstanding recital of the year."

**ROCHESTER** (*Chronicle*)—"Bonnet enthuses large audience in organ recital at Strong."

**NEW YORK** (*The American Organist*)—"Bonnet is at the height of his career."

**NEW YORK** (*The Diapason*)—"As several remarked, it was a great lesson in organ playing."

**HARTFORD** (*Times*)—"A program rich in melody, before an audience which sat in deep absorption."

**SCHENECTADY** (*Union Star*)—"Program given impressively by this great artist before large audience."

**WORCESTER** (*Telegram*)—"French organist in inspired concert deeply appreciated by capacity audience."

**CHICAGO** (*Evanston*) (*The Diapason*)—"Bonnet gives audience real thrill . . . inspiring evening . . . received an ovation such as few organists ever receive . . . Maturity has not dimmed his ability to arouse enthusiasm."

**CLEVELAND** (*Plain Dealer*)—"Astonishing brilliance of his technical mastery . . . Wagnerian robustness in its approach."

**MONTREAL** (*Gazette*)—"Technical mastery, superb sense of colour and contrast."

**QUEBEC** (*L'Evenement Journal*)—"Bonnet more wonderful and marvelous than before . . . This season's greatest artistic event in Quebec."

**MEMPHIS** (*Press*)—"Bonnet thrills audience."

**LOS ANGELES** (*The Diapason*)—"He had to add four encores and these brought the house down."

**WINNIPEG** (*Tribune*)—"Bonnet genius of organ tone . . . a revelation of the richness of organ music and the greatness of its resources as a form of human expression through the medium of sound. The brilliance of Bonnet's technique and his genius for phrase, always poetic and marvelously prophetic, making the almost commonplace sound like a voice from another world, and the richness of his colouring are things to marvel at."

**TORONTO** (*Evening Telegram*)—"French genius of pipe organ is heard here."

**MINNEAPOLIS** (*Times*)—"Every number handled with perfect genius."

**YOUNGSTOWN** (*Daily Indicator*)—"Concert here shows Bonnet greatest of living organists."

**WASHINGTON** (*Times Herald*)—"Delights audience of two thousand."

CONCERT MANAGEMENT: **BERNARD R. LA BERGE, INC.,** 2 WEST 46TH STREET, NEW YORK

## What to Wear, Ladies?

*Margaret Anne Thomas worried about it and then settled it forever*

• And Dr. Harry E. Cooper of Meredith College, whose pupil Miss Thomas is, tells about it and vouches for the correctness of his terminology without consulting any of the ladies. Colossal conceit, isn't it, ladies?

"The question of what to wear when playing a formal concert always bothers the ladies. Here is the way one of our seniors, Margaret Anne Thomas, solved it: Under the full wrap-around skirt she wears a short skirt which allows freedom for pedaling. Then when she stands, the full skirt falls into place as a regulation long dress."



MARGARET ANNE THOMAS

*pondered the weighty problem of what the well-dressed woman should wear in playing a recital—lo and behold the result!*

Can't Miss Soosie jump on the professor for the name he calls it? He concludes: "I take full responsibility for the terms used in this fashion report, as I shall not ask any of the ladies to check it."

With pupils like that, organ lessons ought to be fun, gentlemen. Right? Dr. Cooper took the picture and made the print.

## John S. Gridley's Long-Range Bach

• The third in Mr. Gridley's set of twelve recitals, one a year from 1939 to 1950, presenting the complete organ works of Bach, "Deo volente" as the program says, was given May 6, 1941, in Center Street Methodist, Cumberland, Md. The program booklet was 5x8, 12 pages, including elaborate program notes. The program (May page 151) presented three Fantasias & Fugues and five Toccatas & Fugues. The organ is a 3-21 Moller, built in 1928. Publicity was handled by music's best friend in Cumberland, Mr. J. William Hunt of the Cumberland Evening Times. Programs, tickets, letters, postage, etc. made the total cost \$34.25, which the early returns from the sale of tickets covered to the extent of \$33.50, with more to be reported. Says Mr. Gridley: "The number present, as far as I have been able to get the names, was 97, slightly under last year's crowd. Of these, 87 were still present at the end, after two hours and twenty minutes." Mr. Gridley is not sure the series can continue because of other difficulties, but it is to be hoped his fears are unfounded and this notable work can go on to its conclusion in 1950.



## ROBERT ELMORE

### TRANSCONTINENTAL TOUR NOV. 1941

- 1925 "presented with such vigor and spirit that with closed eyes a mature musician might have been at the organ instead of a slender boy"
- 1927 "talent has developed into a high degree of artistry . . . played with remarkable brilliancy"
- 1929 "almost unbelievable in skill and perfection"
- 1930 "created such beauty and such felicity of rhythm as made his hearers regret the close of his program"
- 1931 "his playing was brilliant and intelligent"
- 1932 "made the audience hold its breath"
- 1933 "manual dexterity and cerebral virtuosity"
- 1934 "revealed actual genius in both the mechanical and interpretative departments of what constitutes the highest type of organ playing"
- 1935 "gave full demonstration of his right to be called a fine Bach player, for he possesses in a high degree the qualities necessary"
- 1936 "magnificent technical equipment . . . unusually sensitive interpretative style . . . his playing was in exquisitely good taste and was marked by a fine feeling for dynamics and other elements of form"
- 1937 "his playing had both temperament and imagination in addition to solid technical qualities"
- 1938 "true artistry"
- 1939 "exceptional endowments in technique and command of the tonal resources . . . notable virtuosity"
- 1940 "one of the country's greatest organists . . . mastery of the instrument"
- 1941 "cast a mystic spell over the audience"

MGT.: BERNARD R. LA BERGE, INC.  
2 WEST 46TH STREET — NEW YORK CITY

EXETER, N.H.  
 PHILLIPS EXETER ACADEMY  
*Aeolian-Skinner Organ Co.*  
*Organist, Arthur Landers*  
*Dedicated, March 16, 1941*  
*Recitalist, E. Power Biggs*  
 V-33. R-42. S-36. B-3. P-2449.  
 PEDAL 5": V-6. R-9. S-9.  
 16 PRINCIPAL 32  
   *Quintaten (G)*  
   GEMSHORN 44  
 8 GEDECKT 32  
   *Gemshorn*  
 4 NIGHT HORN 32  
 IV MIXTURE 128  
   12-15-19-22  
 16 POSAUNE 44  
 8 Posaune  
 GREAT 3 1/4": V-8. R-12. S-8.  
 16 QUINTATEN 61  
 8 PRINCIPAL 61  
   SPITZFLOETE 61  
 4 PRINCIPAL 61  
   ROHRFLOETE 61  
 2 2/3 QUINT 61  
 2 SUPEROCTAVE 61  
 III-V FOURNITURE 285  
   22-26-29  
 SWELL 5": V-10. R-12. S-10.  
 8 DIAPASON 73  
   STOPPED FLUTE 73  
   VIOLE DE GAMBE 73  
   V. CELESTE tc 61  
 4 GEMSHORN 73  
 2 FIFTEENTH 61  
 III CYMBEL 183  
   29-33-36  
 16 HAUTOIS 73  
 8 TROMPETTE 73

4 CLARION 73  
   Tremulant  
 CHOIR 5": V-9. R-9. S-9.  
 8 NASON FLUTE 73  
   VIOLE D'ORCH. 73  
   AEOLINE 73  
   UNDA MARIS tc 61  
 4 COR DE NUIT 73  
 2 2/3 NASARD 61  
 2 OCTAVIN 61  
 1 3/5 TIERCE 61  
 8 CROMORNE 73  
   Tremulant  
   COUPLERS 18:  
 Ped.: G. S-8-4. C-8-4.  
 Gt.: S-16-8-4. C-16-8-4.  
 Sw.: S-16-4.  
 Ch.: S-16-8-4. C-16-4.  
   Combons 30: P-6. G-6. S-6. C-6.  
 Tutti-6.  
   Crescendos 3: S. C. Register.  
   Reversibles 2: G-P. Full-Organ.  
   Tutti cancel.  
   Blower: 5 h.p. Orgoblo.  
   DEDICATORY RECITAL  
 Handel's Concerto 2  
 Daquin, Noel Grande-Jeu  
 Purcell, Trumpet Tune  
 Bach, Sheep May Safely Graze  
   Rejoice Beloved Christians  
   In Quiet Joy  
   Passacaglia  
 Wesley, Air & Gavotte  
 Karg-Elert, Reed-Grown Waters  
 Sowerby, Fantasy for Flutes  
 Dupre, Christmas Melody Variations  
 EDINBURG, SCOTLAND  
 ST. GILES' CATHEDRAL  
 Henry Willis & Sons  
*Dedicated, March 15, 1940*  
 V-71. R-86. S-75. B-4. P-4762.  
 PEDAL 3 3/4": V-13. R-15. S-17.  
 32 OPEN BASS 32  
 16 OPEN BASS 32  
   CONTRABASS 56  
   BOURDON 32  
   *Quintaten (C)*  
   *Geigen (G)*  
 8 PRINCIPAL 32  
   Contrabass  
   FLUTE 32

4 Contrabass  
 FLUTE 32  
 III MIXTURE 96  
   17-19-22  
 32 BOMBARDE 15" 32  
 16 TROMBONE 15" 32  
 8 CLARION 15" 32  
 4 CLARION 15" 32  
 GREAT 4": V-17. R-22. S-17.  
 16 GEIGEN 61  
   BOURDON 61  
 8 DIAPASON-1 61  
   DIAPASON-2 61  
   DIAPASON-3 61  
   DIAPASON-4 61  
   CLARIBEL FL. 61  
   DIAPASON 61  
   PRINCIPAL 61  
   FL. COUVERTE 61  
 2 2/3 TWELFTH 61  
 2 FIFTEENTH 61  
 III SESQUIALTERA 183  
   17-19-22  
 IV MIXTURE 244  
   12-15-19-22  
 16 TRUMPET 8" 61  
 8 TRUMPET 8" 61  
 4 CLARION 8" 61  
 Reeds have harmonic trebles.  
 SWELL 5": V-17. R-25. S-17.  
 16 ROHRBORDUN 61  
 8 GEIGEN-DIA. 61  
   LIEB.GEDECKT 61  
   VIOLA 61  
   SALICIONAL 61  
   VOIX CELESTE tc 49  
 4 GEIGEN 61  
   SUABE FLUTE 61  
 2 FLAGEOLET 61

**WILLIAM A.  
 GOLDSWORTHY**  
 A.S.C.A.P.

■  
 Composition  
 Improvisation  
 Service Matters

■  
 Criticizing and Editing mss.  
 for Composers

■  
 St. Mark's in the Bouwerie  
 234 East 11th St. New York

**Emerson Richards**  
**Organ Architect**

800 SCHWEHM BUILDING  
 ATLANTIC CITY

**Louis F. Mohr**  
**& Company**  
**Organ Maintenance**

2899 Valentine Avenue, New York City

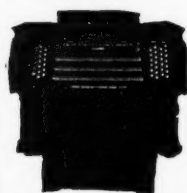
Telephone: SEdgwick 3-5628

NIGHT AND DAY

**Emergency Service**  
**Yearly Contracts**

ELECTRIC ACTION INSTALLED  
 HARPS — CHIMES — BLOWERS

**An Organ Properly Maintained**  
**Means Better Music**



**GUSTAV F. DÖHRING**  
 INVITES DEMONSTRATION OF  
**HILLGREEN, LANE & COMPANY**  
**ORGANS OF QUALITY**

Maintenance  
 Rebuilding — Modernizing  
 Tonal Reconstruction

Address: G. F. Döhring  
 225 Fifth Ave., New York, N. Y.





- V CORNET 244  
1-8-12-15-17  
V MIXTURE 305  
15-19-22-26-29  
16 WALDHORN 10" 61  
8 TROMPETTE 10" 61  
CORNOPEAN 10" 61  
OBOE 61  
VOX HUMANA 61  
4 CLARION 10" 61  
Tremulant
- Trompette, Cornopean, and Vox Humana have harmonic trebles; Tremulant does not affect registers on 10" wind.
- CHOIR 4 1/2": V-12. R-12. S-12.  
16 QUINTATEN 61  
8 DIAPASON 61  
HOHLFLOETE 61  
VIOLA DA GAMBA 61  
DULCIANA 61  
UNDA MARIS 61  
4 LIEBLICHFLOETE 61  
GEMSHORN 61  
2 2/3 NASARD 61  
2 FLAUTINO 61  
1 3/5 TIERCE 61  
8 CORNO BASSETTO 61  
Tremulant
- SOLO 8": V-12. R-12. S-12.  
8 ORCH. FLUTE 61  
VIOLONCELLO 61  
V. CELESTE 61  
4 CONCERT FLUTE 61  
2 ORCH. PICCOLO 61  
16 TUBA h 25" 61  
COR ANGLAIS 61  
8 TUBA MAGNA 61  
unx pf 25"  
TUBA h 25" 61  
ORCH. OBOE 61  
FRENCH HORN 25" 61  
4 TUBA h 25" 61  
Tremulant\*

\*Does not affect 25" registers.

#### COUPLERS 32:

Ped.: G. S-8-4. C-8-4. L-8-4.  
Gt.: S-16-8-4. C-16-8-4. L-16-8-4.  
Sw.: S-16-8-4. L.  
Ch.: S-16-8-4. C-16-8-4. L-16-8-4.  
Solo (L): L-16-8-4.

Combons 50: P-8. G-8. S-8. C-8.  
L-8. Couplers-2. Tutti-8.

Great and Pedal combons can be coupled, by a reversible.

Octave couplers can be brought under control of the Swell, Choir, and Solo combons by three 'switches,' one for each manual.

Combon-lock, by Yale key.

Crescendos 4: S. C. L. Register.

Reversibles 16: G-P. S-P. C-P.

L-P. S-G. C-G. L-G. L-S. S-C. L-C.  
Pedal Trombone. Solo Tuba. Swell Tremulant. Choir Tremulant. Solo Tremulant. Full Organ.

Cancels 8: P. G. S. C. L. Couplers. Octave Couplers. Tutti.

Silencers 2: "Doubles." Pedal. (We cannot be sure of these; if they move the stop-knobs, they are cancels; we believe, being operated by rocking-tablets,

they are correctly defined as silencers—merely silencing the sound or speech without physically putting the stop-knobs off.)

"Bass Toe-Pistons Exchange." (Which we cannot comprehend; more light from England, please.)

Detached console, all-electric.

The prepared-for unexpressive Tuba Magna in the Solo was an afterthought.

The list of accessories is unusually extensive—a step in a very right direction, as an organ is no better than the music the organist can draw from it, and accessories are a help.

#### MORAY AISLE CONSOLE

A two-manual console in Moray Aisle of St. Giles' borrows 16 registers and one stop from the main organ to make the following 17 stops:

Pedal: 16' Bourdon, Geigen;

8' Flute; 4' Flute.

Great: 8' Diapason-2, Diapason-4;

4' Principal, Flute Couverte;

2 2/3' Twelfth; 2' Fifteenth.

Swell: 8' Geigen-Dia., Lieb.Gedeckt, Salicional, Voix Celeste;

4' Geigen; 3r Cornet; 8' Oboe.

#### NORTH GALLERY ORGAN

Following is the proposed stoplist for a "choir accompanimental organ to be placed in the north gallery over the north porch entrance." We believe it is to have no console of its own but is to be played only from the main console. The totals for this organ have not been included in the figures for the main organ, though they rightly could be so included.

V-11. R-17. S-16. B-5. P-916.

PEDAL: V-2. R-5. S-4.

16 GED.POMMER 44

8 Gedecktpommer

IV SESQUIALTERA 128

8-12-15-17

16 Posanne (S)

GREAT: V-3. R-4. S-6.

8 DIAPASON 61

Fl. Triangulaire (S)

Sylvestrina (S)

- 4 Gedeckt (S)  
GEMSHORN 61  
II QUARTANE 122  
12-15

SWELL: V-6. R-8. S-6.

- 8 GEIGENPRIN. 61  
FL. TRIANGULAIRE 61  
SYLVESTRINA 61

- 4 GEDECKT 61  
III MIXTURE 183  
15-19-22

- 8 POSAUNE 73r16'

There are to be three full-organ combons; we presume there will be a Swell Tremulant but it is not listed. The various manuals of the main instrument will operate this organ and the main couplers will similarly be effective upon it.

### C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

Park (First) Congregational Church  
Grand Rapids, Michigan

### Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.  
2 West 46th St. — New York

### Eldon Hasse

First Congregational Church

Oak Park, Illinois

### Horace M. Hollister

M.S.M.

Associate Organist

Director of Music for Young People

Madison Avenue Presbyterian Church  
New York City

### E. Arne Hovdesven

B.A., A.R.C.O., F.C.C.O.

Wittenberg College

Springfield, Ohio

First Baptist Church — Dayton, Ohio

### John McIntire M.Mus.

North Texas State Teachers College

RECITALS DENTON, TEXAS INSTRUCTION

### Richard Purvis

Organist

St. James's Church

Philadelphia

### Harry Welliver

Mus. M.

State Teachers College

Minot

North Dakota

## Summer Choir School

August 25 to 30, 1941

Immanuel Congregational Church  
Hartford, Connecticut

Alexander McCurdy, Mus. D.

Lyman Bunnell, F.W.C.C.

Classes in organ, choir organization, vocal methods, choral conducting, junior choirs.

For bulletin write to

Mrs. Raymond Case, Secretary

10 Woodland Street

Hartford, Connecticut



### A.G.O. Convention Program

Washington, D. C., June 23-27

Under the chairmanship of Christopher S. Tenley the program will concentrate on "the practical side" of the organist's duties. We regret that the publisher's deadline has come and this report is forced to print without the detailed hourly schedule on hand for publication. We present herewith such facts as the hard-working publicity committee has been able to supply, and must leave it to our readers' imagination to supply the missing details.

Wardman Park Hotel is headquarters. Summer dress is suggested for all events. The H. W. Gray Co. will have an exhibit of organ and choral music. The Wicks Organ Co. will have one of its organs installed in the Hotel, and Lewis & Hitchcock, a local Washington firm, will also have one.

Just for fun there will be a Bathing Beauty Contest for men only, with other similar stunts.

Louis Potter's Washington Choral Society will give a concert and the U. S. Army Band will play a program of works by Latin Americans. The service will be given in the Washington Cathedral, Paul Callaway organist, with three guest choirs.

Malton Boyce will give a demonstration of Gregorian music in St. Matthew's Catholic Cathedral, concluding with benediction service.

Mrs. J. M. Sylvester's Madrigal Singers

will give an old-English madrigal program in the Shakesperian Theatre.

Richard Weagly of Baltimore will bring his Brown Memorial Church choir for a performance of Milford's oratorio, "Pilgrim's Progress," Virgil Fox accompanist.

Among the speakers will be: T. F. Candler, Norman Coke-Jephcott, Donald C. Gilley, Channing Lefebvre, George Mead, Hugh Porter.

Among the players: Walter Blodgett, Joseph Bonnet, W. William Brackett, Catharine Crozier, Richard Ross, Leslie P. Spelman.

*Mr. Callaway*

Magnificat & Nunc Dim. D, Sowerby

In Ecclesiis, Gabrieli

Hosanna to the Son, Weelkes

Ave Verum Corpus, Byrd

I will exalt Thee, Tye

Five Mystical Songs, R. V. Williams

*Madrigal Program*

All creatures now, Benet

Weep you no more, Dowland

Matthew Mark Luke John, ar.Holst

Methinks I hear, Weelkes

When flowery meadows, Palestrina

Oak and Ash, ar.Bairstow

What saith my dainty, Morley

Happy streams, Wilbye

Just as the tide, Williams

*Mr. Blodgett*

Bach, Concerto 1

Three Choralpreludes

We Thank Thee God

Stanley, A Fancy

Battishill, Minuet

Arne, A Maggot

Russell, Duetto for Reeds

Arne, Flute Solo; Gigue

Schumann, Sketch C; Canon B.

Brahms, O Sacred Head

Pierne, Pastorale

Paques, Piece

McKinley, Amsterdam Fantasia

*Mr. Brackett*

Bach, Prelude & Fugue C

Bingham, Adoration

Sowerby, Toccata C

Bernier, Three manuscript pieces

Sessions, Chorale 1

Noble, Summer Idyle; Passacaglia.

*Miss Crozier*

Sowerby, Symphony in G

Ducas, Pastorale

Karg-Elert, Three Choralpreludes

Karg-Elert, Symphonic Chorale

*Mr. Ross*

Bach, By the Waters of Babylon;

Pastorale; Fugue Dm.

Handel's Concerto 5

Franck, Cantabile

Widor, 6: Intermezzo

Reger, Ave Maria

Vierne, 5: Finale

*Mr. Spelman*

Purcell, Trumpet Tune

Byrd, Pavane

Clerambault, Duo

Pachelbel, Toccata

Karg-Elert, How Brightly Beams

Jacobi, Prelude

Pisk, Oh God and Lord

Miller, Theme & Variations

DeLamarter, Fountain

Biggs, Carillon

Leach, Casual Brevities

Andriessen, Sonada da Chiesa

Again T.A.O. regrets that it has not been possible to secure the detailed hourly program so that our readers could pick the events of interest to them for visits to the convention from nearby cities. All the available facts about the convention and its programs are given here, though publicity materials about the players etc. have had to be omitted as being unnecessary in these pages.—Ed.

# • C O C I •

## WINS NEW ACCLAIM IN RECENT RECITALS

Claire Coci of New York, came and gave an all Bach organ recital at Calvary Church which immediately placed her in the vanguard of women organists. Clarity marked Coci's playing plus exciting tempi. The Fugue was beautifully declensioned and the Passacaglia was marvelously rhythmed. Miss Coci turned in one of the season's outstanding recitals.

*Harvey Gaul* in the  
PITTSBURGH New Musical Forecast,  
May, 1941.

She is more than a concert recitalist. She is a preacher of the beautiful and her pulpit is the organ. Her message is a dream come true.

*Edward W. Wodson* in the  
TORONTO Evening Telegram.

In truth, she is so expert and sensitive an artist that she makes the organ an intimate vehicle of expression, even in its most stentorian aspects. Her rendering of the Prelude and Fugue in D major was brilliant and majestic; and she was exquisitely lyrical and gracious in the Chorale Preludes.

*Hector Charlesworth* in the  
TORONTO Globe and Mail.

She began with Bach's great Prelude and Fugue in D major. The Prelude was magnified into a massive rhapsody, and the Fugue,

as incisive as a xylophone, had a splendor of ecstasy far beyond the mere mastery of metrical technique.

But the tonal miracle came in the great Reubke Sonata. The New Orleans Cecilia sang her whole pulsating art into playing the Sonata—a continuous mob of chromatic close harmonies, mainly in the lower tones, with scarcely even a trumpet tune in a sublime orgy of polyphonic art; to me it was a marvelous opus of almost fatalistic romance, as austere in its tonal grandeur as Brahms' "Song of Destiny."

*Augustus Briddle* in the  
TORONTO Daily Star.

Claire Coci gave an audience that packed Peachtree Christian church a thrill last night that they will not forget in a blue moon... Claire Coci came nearer making the organ run the gamut not only of instrumentation, but of emotions and drama, than any organist I have heard recently. Her technique is amazing, but her musicianship—displayed in registrations, phrasing, interpretations, tempos, and all the other fine points—was even greater. Her playing is vital, rhythmic and clear-cut, every phrase perfectly delineated.

The climax was the Reubke "Sonata". Before it even approached an ending I had decided

that it was one of the finest organ performances I had ever heard. All the huge crowd must have felt similarly, for although to this point there had been no applause (in deference to the fact that it was a church auditorium) at the close of this masterpiece there was a spontaneous storm of applause.

*Mozelle Young* in the  
ATLANTA Constitution.

The audience, the largest ever assembled here for a classical organ recital, was kept in dramatic suspense from the opening notes of the Bach D minor Toccata to the closing thrill of the Vierne number. Miss Coci plays with all the artistic enthusiasm and impetuosity of youth. Her music is her own, but, more important, it is your own before she plays a full minute. No nodding heads, no bored expressions here. To miss a phrase is to miss an important experience. Her music is exciting and personal to the listener. . . . Then in tremendous style, with all the clarity and dramatic ability that musicians dream about but seldom possess, Miss Coci blazed through the "Finale" from the "First Symphony" by Vierne, which was played with breath-taking vigor and interpretation.

*Lorena Dinning,*  
JACKSONVILLE Times-Union.

### TRANSCONTINENTAL TOUR NEXT SEASON -- NOW BOOKING

CONCERT MANAGEMENT: BERNARD R. LA BERGE, INC., 2 WEST 46TH STREET, NEW YORK

**G. O. S. Alumni**

• held its annual dinner May 12, in New York, with Marion Bauer the guest speaker on Musical Questions and Quizzes.

**Edward B. Gammons**

• has resigned from Christ Church, Houston, Texas, to go to the Groton School, Groton, Mass., as director of music and organist. In addition to his teaching he will direct the chapel choir of boys and men, the orchestra, and band. Mr. Gammons left Cohasset, Mass., in the fall of 1937 to go to Houston.

**Alfred C. Kuschwa**

• in his six Lenten recitals in the Cathedral Church of St. Stephen's, Harrisburg, Pa., included at least one American composer on each program; the works included: Russell-j, Citadel at Quebec  
Rogers, Grand Choer  
Horsman, The Curfew  
Lindsay, Shadows of Cathedral  
Chaffin, In Springtime  
Rogers' Sonata 3  
Sowerby, Carillon  
Macfarlane, Spring Song  
Norden, Song of the Night

**Claude L. Murphree**

• dedicated the Union Congregational organ in West Palm Beach, Fla., April 9; the instrument was formerly a residence organ. May 4 he gave his annual concerto program in the University of Florida, using works by Mozart, Mendelssohn, and Tchaikowsky. The University's annual organ-pupils' recital was given May 18. Dr. Diggle's new Sonata Gothique (Summy) was used in Mr. Murphree's Baccalaureate recital.

**That April Page 108 Photo**

• Did you see what the error was? The photographer was given the complete pipe to photograph and then take apart and again photograph to show all parts. He had to bend the top of the tuning-wire in order to get it out of the block, but he remembered it was bent in its original position, so he bent it again. The wrong way. The top crook should be bent to the right, not left.

**Norman Spicer**

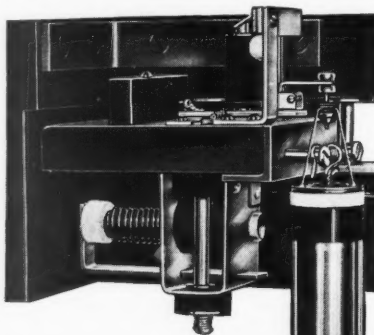
• on May 4 began duties as organist of Chester Hill Methodist, Mt. Vernon, N.Y., at which service were dedicated the new 3m Estey console, memorial choir-stalls, choir screen, and communion rail. Mr. Spicer

played Bubeck's Meditation, Franck's Chorale Am, and Widor's Toccata; his choir sang Franck's "Psalm 150" and Davies' "God be in my head." The new console is located deep in the floor in the center of the new choirloft; a section of the gallery seats is in clear view of the organist and will be used for antiphonal choirs, accompanied from the Echo Organ. Mr. Spicer, graduate of the University of Michigan and pupil of Dr. Palmer Christian, is now studying in the School of Sacred Music, New York, organ lessons with Dr. Clarence Dickinson.

**Bruce Simonds**

• chairman of the music department of Yale College has been appointed dean of the Yale School of Music; he continues teaching piano and history. Richard F. Donovan, acting dean last year, returns to his courses in composition, instrumentation, and conducting.

## Such Consistently Fine Tone Quality with MAAS CHIMES



The Organist, Choirmaster or any layman who believes that Chimes, as a musical instrument, are all about alike—has an amazing pleasant surprise ahead when he hears the newest improved features on Maas Cathedral Chimes.

Today's Maas installation is a revelation in clear toned responsiveness and operating simplicity.

All actions are cleverly cushioned in rubber mountings—the Sostenuito gives added expression.

Those who have already played it consider this newest Maas product a brilliant performing unit.

See and hear  
Maas Chimes.

Designed and built by

**MAAS ORGAN CO.**

3013 CASITAS AVE.  
LOS ANGELES, CALIF.

**MAAS Cathedral CHIMES**



# The PIPE ORGAN

*which meets  
EVERY DEMAND  
of the organist*



## Complete ARTISTIC SATISFACTION

**THAT** is assured in every Wicks Organ—plus lasting, efficient performance. The hundreds of Wicks instruments everywhere attest the fact that this organ is exceptionally fine in every respect.

➤ You are cordially invited to visit the Wicks display at the National Convention ➤

**WICKS ORGANS**  
1100 FIFTH STREET  
HIGHLAND • ILLINOIS





**Kilgen Associates Inc.**

• are building a 3-34 for Bethany Lutheran, Detroit, Mich., manual work straight, with four of the voices at present merely provided for in the console and mechanism. Stoplist in these or later columns.

**Carl Weinrich**

• will be available for private lessons in New York City from June 15 through the summer, with emphasis on repertoire, interpretation, problems of technic, etc. At present Mr. Weinrich is teaching at Vassar College, Poughkeepsie, N.Y.

**Richard Purvis**

• on May 4 "repeated by request" his "Ballade of Judas Iscariot," in St. James Church, Philadelphia, with his boychoir, soloists, organ, violin, and two harps.

**Herbert Stavelly Sammond**

• celebrated his 20th year with Middle Collegiate, New York, in a reception tendered him May 7 by the Church.

**Want a Studio Organ?**

• Here's an attractive 2-22 organ available for an organist who wants to own his own instrument, just as all pianists, violinists, and other instrumentalists invariably do. It is being sold because the owner's family is changing residence. There are four voices—Diapason, Rohrflöte, Gemshorn, Vox Humana—12 couplers, 12 combons; the entire organ is expressive, with a movable console on a 15' cable. The present organ chamber is 9' 6" high, 5' deep, 7' 6" long; console is 64" wide, 54" deep, 49" high. Charles F. Boehm is the owner and his announcement will be found elsewhere in this issue.

**\$1500. Prize**

• Gail T. Kubik, violinist, Ossining, N.Y., won the Heifetz-R.C.A.-C. Fischer prize with his Concerto 2.

**\$100. Prize for Song**

• Fifth annual competition is announced by the Chicago Singing Teachers Guild for a solo setting of Peterson's The Mesa Trail; full details from W. A. Stults, Box 694, Evanston, Ill. Competition closes Oct. 15.

**Dr. John A. Glaser**

• of the Lutheran Church of Our Savior, Brooklyn, N.Y., had resigned to become organist of Trinity Lutheran Church, Flatbush. He has discontinued his former schedule of recitals and is now giving American programs on Tuesdays at 10:30 p.m. over WWRL. His choirs include a senior of 28 voices and junior of 20, which he organized as choirmaster late last year.

**Kilgen Organ Co. Contracts**

• Cincinnati: Sacred Heart Convent, Clifton, has ordered a 2m for early summer installation.

Fort Smith: First Baptist has contracted for a 3-34 for early summer installation in the chancel, stop-tongue all-electric console. Stoplist in later columns.

**A. G. O. Notes**

• Headquarters officially attended Dr. David McK. Williams' annual Ascension service in St. Bartholomew's, May 22; program included Boulanger's "Psalm 24," Sowerby's "Magnificat," Friedell's "King of Glory," Bach's cantata, "Praise Our God Who Reigns in Heaven."

Pennsylvania joined the Camden chapter in the May 10 Princeton visit. Annual meeting and election were held May 24, with a recital played by winners in the organ-playing contest.

Western Michigan went to Kalamazoo for the April 15 meeting and heard a program by Henry Overly's ten boys of St. Luke's Church, with Dr. Einecke playing Elmore's Donkey Dance, the Copland and Wagenaar pieces in the Gray Contemporary Series, etc.

**Grace Leeds Darnell's**

• schedule of May events for her junior choirs, St. Mary's in the Garden, New York, began May 2 when four of the soloists of her choirs participated in the N.Y.F.M.C. contests and "received high ratings." May 9 the girls sang in the presentation of Hon-egger's "Nicolas de Flue," singing in French with the Dessoiff and other choirs. May 11 her choirs joined with six others in the Central Park celebration of Mothers' Day. May 17 her St. Cecilia Choir sang with six other groups in the Wanamaker Festival. May 20 the Juniors and some of the graduates gave an "Evening of Drama" which included the Russian fantasy, "Star Lights Star." May 24 her choirs joined all the others in the diocese in the special service in the St. John's Cathedral. For the June 1 annual graduation service at 4:00 in St. Mary's, three choristers are scheduled to graduate into the senior choir, one senior is to receive her hood for the work done in the junior choir, and another will receive a stripe on the completion of seven years with the senior choir. June 2 awards will be given the boys and girls for their work through the year; at this time Liza Lehmann will give a program of songs and the choristers who took part in the competition will also sing.

**Dr. Carleton Bullis**

• will give a special course in Alverno College this summer, for teacher-training in Harmonic Forms pedagogy, and during the same period will conduct a class of beginners in theory, at Mount Mary College; in both courses he will use his method of integrating harmony theories with ear-training and keyboard work.

**Dr. Clarence Dickinson**

• gave the rededication recital on the Ter-rill memorial organ in Grinnell College, Grinnell, Iowa, May 11.



# POISTER

ONE OF THE GREAT VIRTUOSI OF THE DAY  
PROFESSOR OF ORGAN, OBERLIN CONSERVATORY

TRANSCONTINENTAL TOUR SEASON 1941-42

Only superlatives can describe the artistry and playing of Arthur Poister. His music is great. — He imparts to the works of the Masters he interprets an affection that is communicated to his listeners. — He is a brilliant virtuoso, but above all he is a profound and sensitive musician.

"BY ALL ACCOUNTS ONE OF THE MOST BRILLIANT OF CONTEMPORARY ORGANISTS"

CONCERT MANAGEMENT: BERNARD R. LA BERGE, INC., 2 WEST 46TH STREET, NEW YORK



## SERVICE PROGRAMS

Column closes the fifth day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- **GEORGE G. ARKEBAUER**, Dir.  
**CLARE L. EDWARDS**, Org.  
Zion Lutheran, Fort Wayne, Ind.  
*June Anthems*

f. Franck, Thy Holy Spirit send  
m. Schubert, Sanctus  
j. Vulpius, Praise ye the Lord  
Ahle, Blessed Jesus (all choirs)  
c. Bach, All breathing life  
c. Macfarlane, Open our eyes  
c. Bach, A Mighty Fortress

Choirs participating are indicated by first letters: church, festival, junior, men's. Gregorian is used for all intonings.

- **HELEN R. HENSHAW**  
First Presbyterian, Albany, N.Y.  
*Anthems January 5 to April 27*  
Fletcher, Ring out wild bells

Wagner, O Fount of love  
Ivanov, Bless the Lord  
Mendelssohn, He watching over Israel  
Gounod, Jerusalem O turn thee  
West, O God of love  
Protheroe, Laudamus  
Grieg, Ave Maris Stella  
Bach, Now let every tongue\*  
Tchaikowsky, Pilgrim's Song  
Brahms, How lovely  
Sibelius, Cross of Sorrow  
Bach, Crucifixus  
Gregor, Hosanna\*  
Faure, The Palms\*  
Malotte, Lord's Prayer

\*Done by combined junior and senior choirs; Easter anthems omitted from the list.

- **OLIVER HERBERT**  
Bergen Church, Jersey City, N. J.  
*Services April 20 and 27*

\*Fux, Glorious Things  
O sing unto the Lord, Purcell  
s. Hosanna, Granier  
To Thee O Lord, Rachmaninoff  
With heart and voice, Garden  
Novak, In the Church  
\*\*Bach, Prelude Ef  
Korestshenko, Berceuse  
Andriessen, Chorale Dm  
Lord of all being, Andrews

Rejoice in the Lord, Kotszschmar  
a. O Saviour Sweet, Bach  
Dickinson, Reverie  
\*Beethoven, Romance G  
O brother man, Shaw  
t. Great peace have they, Rogers  
Look on Thy children, Bastendorff  
Rejoice in the Lord, Purcell  
Karg-Elert, Now Thanks Be to God  
\*\*Dickinson, Allegro Maestoso  
Debussy, Little Shepherd  
Guilmant, Song Without Words  
Hear my prayer, Mendelssohn  
Cantata, The White Pilgrim, Kazee  
Mailly, Toccata Dm

The church not only prints its organist's name on the front page of the calendar along with that of its ministers, but also the names of the entire choir of 56 voices (20s. 9a. 13t. 14b.).

- **GEORGE W. KEMMER**  
St. George's, New York  
*18 Annual Negro Spirituals*  
Great day de righteous marchin'  
We are climbin' Jacob's ladder  
Ev'ry time I feel de Spirit  
By an' By (women and juniors)  
Father Abraham  
Swing low sweet chariot (w. & j.)  
Ezekiel saw de wheel  
s. I know de Lord's laid His hands  
Go down Moses, ar.Kemmer  
j. Lord I want to be lovin', ar.Kemmer  
'Tis me O Lord, ar.Kemmer  
s. On ma journey, ar.Boatner  
s. Ride on King Jesus  
Were you there  
s. Weepin' Mary  
Honor, ar.Johnson  
j. His Name so sweet, ar.Johnson  
City called heaven, ar.Johnson  
I'll never turn back, ar.Dett  
Cert'n'y Lord, ar.Kemmer  
s. I don't feel no-ways tired  
Deep river  
Let us cheer the weary traveler

Except as noted the arrangements are by Harry T. Burleigh, long the solo baritone of St. George's. Choir of 60 adults, with junior choir.

- **CLAUDE MEANS**  
Christ Church, Greenwich, Conn.  
*May Choral Music*  
Brewer, Service Ef  
Handel, Now will I Jehovah's praise  
Wesley, Lead me Lord  
Willan, Te Deum Bf  
Ireland, Greater love hath no man  
Palestrina, We adore Thee  
Beach, Benedictus es D  
Martin, Ho everyone



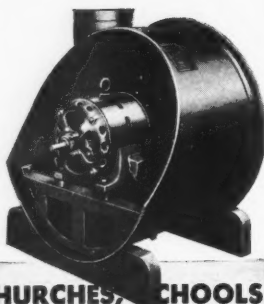
## IN CALIFORNIA

Spencer Orgoblo No. 216 was shipped to California from Hartford, Conn., in March 1905. After serving a Pasadena church for many years, it was moved to the beautiful Florence Avenue, United Presbyterian Church in Los Angeles, where it is providing the quality of tone and reliability that is universally associated with the word "Orgoblo."

If Orgoblo No. 216 is still serving faithfully after 36 years of operation, what would a new, all-steel Orgoblo do in your Church, Theatre or School?

Your organ manufacturer or service man knows all about the ORGOBLO. Ask him or write us for the bulletins.

## SINCE 1905



**SPENCER** FOR CHURCHES, SCHOOLS  
HARTFORD THEATRES AND HOMES  
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

210-C

## WILLIAM T. POLLAK

A. M., MUS. DOC., Toronto

### Instruction in

Organ  
Composition (Harmony,  
Counterpoint, Fugue)  
Orchestration  
Gregorian Chant

Candidates prepared for  
A.G.O., Mus. Bac., and  
Mus. Doc. examinations

### St. Luke's Chapel

Trinity Parish  
477 Hudson Street  
New York

Davies, God be in my head  
Means, Benedictus es Gm  
Handel, How excellent Thy Name  
Choir of 45 men & boys.  
• DONALD F. NIXDORF  
\*East Congregational, Grand Rapids  
*Second Annual Hymn Festival*  
Thompson, He Leadeth Me  
Thompson, More Love to Thee  
Edmundson, A Mighty Fortress  
Silent Processional, Call to Worship,  
Hymn, Opening Sentences, Gloria Patri,  
Scripture.  
Five hymns, texts by "Poets of England,"  
the first "introduced by descant choir,"  
second and third by congregation, the  
fourth by the chancel choir, and the fifth  
"to be sung in silence."  
Pastoral Prayer, Lord's Prayer, chanted to  
Gregorian.  
Four hymns, texts by "Poets of America,"  
all by choirs and congregation, with oc-  
casional descants and stanzas by choirs  
alone.  
Offering, Presentation, Doxology.  
Kinder, Fantasy on Battle Hymn of Repub-  
lic (organ and chorus) performed during  
offering.  
Three hymns, texts by "Poets of and for To-  
day," first by choir, other two by con-  
gregation.  
Recessional, Benediction.  
"East Church Hymn" was used as the re-  
cessional; we believe it was written by a  
member of the congregation.  
• R. MILLS SILBY  
St. Ignatius Loyola, New York  
*A. G. O. Service*  
Palestrina's Missa Papae Marcelli  
Byrd, Miserere me Deus (5-p.)  
Handl, Ecce quomodo meretur iustus  
Vittoria, O Magnum mysterium  
Gregorian chant, Haec Dies  
Byrd, Haec dies quam (5-p.)

Palestrina, O Salutaris Hostia  
Silby, Ubi est qui natus est Rex (6-v.)  
Vittoria, Tantum ergo Sacramentum  
Silby, Salva nos Domine (6-v.)  
• LAUREN B. SYKES  
Multnomah School, Portland, Ore.  
*Program on Tour*  
Luther, A mighty Fortress  
Cruger-Bach, Jesus Priceless Treasure  
Farrant, Lord for Thy tender mercies'  
Mendelssohn, Judge me O God  
m. Huntley, Raise me Jesus  
m. ar.Riegger, Beautiful Savior  
ar.Dett, Wasn't that a mighty day  
Dett, O holy Lord  
Reddick, Little David play on you' harp  
w. Miles, All Alone (6-p.)  
w. Forman, I have been alone (6-p.)  
Zingarelli, Go not far from me  
Christiansen, Built on a Rock  
Tchaikowsky, Hymn of Praise  
The choir of 37 voices (11-9-8-9) sing-  
ing unaccompanied gave this program six  
times on tour beginning April 14 in Tacoma,  
Wash., ending April 19 in Centralia, Wash.,  
including in order Seattle (two days) Bell-  
ingham, and Everett.  
• THORNTON L. WILCOX  
\*Presbyterian, Bellevue, Pa.  
\*Bach, Four Choralpreludes  
O Holy Father, Palestrina  
Bach, Come Sweet Death  
Spirit of God, Weaver  
Bach, When Adam Fell  
\*Bach, Four Choralpreludes  
Jesu priceless Treasure, Bach  
Bach, God's Time is Best  
Open our eyes, Macfarlane  
Bach, We Thank Thee God  
\*Rheinberger, Fugue & Intermezzo  
Jesu do roses grow so red, Webbe  
Rheinberger, Vision  
O sing unto the Lord, Buck  
Rheinberger, Passacaglia

\*Rabey, Elevation & Pastorale  
Now with hands to God, Lotti  
Rabey, Cantique  
God so loved the world, Marks  
Rabey, Offertoire  
• MERL D. WILLIAMS, Dir.  
JOHN K. CHRISTENSEN, Org.  
Ascension Lutheran, Milwaukee  
*Annual Spring Musicales*  
Bach, Passacaglia  
King of Glory, Christiansen-va  
Come Sweet Death, Bach-va  
Easter Bells, Christiansen-va  
Deep within, Christiansen-va  
O be joyful, Gretchaninoff  
Russell-j, Bells of St. Anne  
y. Hear Thou our prayer, Tkach  
y. 'Tis the evening's, Beethoven-va  
y. Restoration, Edwards  
j. In His kingdom, ar.Overby-va  
j. The dark is gone, Lachner  
j. Dayspring of eternity, Overby-va  
Widor, 5: Adagio  
Cherubim Song, Tkach  
Lamb of God, Soederman-va  
To Thee we sing, Tkach  
Widor, 5: Toccata  
Anthems done by junior and young-  
people's choirs are indicated by j. and y.  
Last three were sung by combined adult and  
young-people's choirs. The musicale was  
given twice, at 4:15 and 8:15. Senior choir  
of 55 voices, young-people's 65, junior 80.  
All anthems sung unaccompanied and from  
memory.

#### Charles W. McManis

• building organs in Kansas City reports  
that No. 4 was completed in March, No. 5  
is now being built, and No. 6 was con-  
tracted for in April. Mr. McManis, Mus.  
Bac., moved his shop to larger quarters  
May 1.

#### BERNARD R. LA BERGE PRESENTS

# HUGH PORTER

ORGANIST OF COLLEGIATE CHURCH OF ST. NICHOLAS.  
ORGANIST OF THE ORATORIO SOCIETY OF NEW YORK.  
FACULTY OF THE JUILLIARD SUMMER SCHOOL.  
FACULTY OF THE SCHOOL OF SACRED MUSIC,  
UNION THEOLOGICAL SEMINARY.

#### AVAILABLE IN THE EAST AND CANADA THROUGHOUT SEASON 1941-42

##### RECENT PRESS COMMENTS

**NEW YORK** . . . The performance had unusual interest, which was due  
to the life, spirit and skill of the interpretations . . . Disclosed  
admirable musicianship, with command of technic on pedals and man-  
uals.—THE SUN.

**WASHINGTON** . . . A skilled technician and a sensitive musician, he  
made the Rankin Chapel organ sound more eloquently than on any  
previous occasion when I heard it.—THE POST.

**CHICAGO** . . . One of the most brilliant of the younger organists. We  
have in him an excellent exponent of the higher art of organ playing.—  
THE DAILY NEWS.



CONCERT MANAGEMENT: BERNARD R. LA BERGE, INC., 2 WEST 46TH STREET, NEW YORK



**Denison University Festival**

• included an organ-piano concert by Dr. and Mrs. Wm. H. Barnes May 4, a glee-club concert, Robert Elmore's "The Prodigal Son," Bach's "St. Matthew," an orchestra concert, and on May 10 the combined glee-clubs. The organ-piano program:  
 Franck, Prelude-Chorale-Finale  
 Bach, Jesu Joy of Man's  
 Concerto for Cembalo & Strings  
 Arensky, Le Reveur  
 Bloch, Renouveau  
 Clokey's Symphonic Suite  
 Debussy, Afternoon of a Faun  
 Liszt, Les Preludes

**FOR SALE**

Studio organ, 2 man., 4 voices, 20 stops, stopknob detached movable console, 12 couplers, 12 combinations. Ideal practise organ. For appointment write or phone Charles F. Boehm, 71-09 73rd St., Glendale, L.I., N.Y.

**WANTED**

A rebuilt one h.p. Kinetic blower to deliver about 1500 cubic feet of wind on 6" pressure. C. E. Grant, Portsmouth, Va.

**Marshall Bidwell**

Organist and Musical Director  
 Carnegie Institute

PITTSBURGH

PENNA.

**Richard Keys Biggs**

ST. PAUL'S CHURCH  
 LOS ANGELES  
 BLESSED SACRAMENT CHURCH  
 HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

**William G. Blanchard**

ORGANIST  
 Pomona College

CLAREMONT

CALIFORNIA

**Palmer Christian**

Professor of Organ  
 University Organist  
 University of Michigan

Ann Arbor

**Joseph W. Clokey**

Dean of the  
 COLLEGE OF FINE ARTS  
 Miami University  
 OXFORD, OHIO

**"Calling All Cars" in Church**

• "Services were twice interrupted," says the May 4 New York Times, "by the 'calling all cars' broadcast" of the police department. The church, in Pitman, N. J., thought more of the money to be saved than of the services to be held, and bought an electro-tone when it needed an organ. And the loud-speaker of the electro-tone picked up convenient radio waves. The remedy? Says the Times, the police department of Pitman good-naturedly decided to stop all broadcasts over the police-alarm system during the hours of services.

**Baltimore Festival**

• Richard Weagly, M.S.M., director of music of Brown Memorial Church, gave a two-day four-event festival May 8-9 in the Church, with the financial assistance of some 250 guarantors and subscribers whose names were printed in the 20-page 6x9 program booklet.

First program, prefaced by prayer, was a lecture by Helen A. Dickinson on Music and Worship, with Donald Willing playing Honegger's Choral and Maleingreau's Op. 20 Symphony of the Passion.

Second program, a song recital by Elisabeth Schumann.

Third, a lecture by Nadia Boulanger on The Church Music of Bach, followed by Virgil Fox (organist of the church) in a program of two Bach, a Brahms choralprelude, Franck's Chorale Am, and two Karg-Elert choralpreludes.

Fourth program was Robin Milford's oratorio "The Pilgrim's Progress," conducted by Mr. Weagly, Mr. Fox accompanying; Brown Memorial choir was joined by the Hanover Choral Club. Mr. Weagly will repeat the oratorio June 8 in Emanuel Reformed, Hanover, Pa., and June 25 in Washington for the A.G.O. convention.

**Joseph A. Campbell**

• died May 3 at his home in Brooklyn, N.Y., aged 75. He was born in Brooklyn, studied in St. Francis Xavier School, taught music in several highschools, and had been organist of various Brooklyn Catholic churches, retiring some years ago after 25 years with Our Lady of Good Council Church.

**Robert C. Eggafor**

• died May 1 at his home in Scarboro Village, Can. He was born in Cardiff, Wales; educated in London; went to Canada in 1921, where he taught piano, was supervisor of music in the schools, and organist of various Toronto churches.

**Dr. A. Alfred Holmes**

• died April 3 in Chicago, aged 78. For many years he had been organist of Immanuel Lutheran and for the past third of a century he was on the faculty of the Mendelssohn Conservatory, teaching piano and theory.

**Mrs. Ellen Cramer Rikert**

• died April 25 at her home in Rhinebeck, N.Y., aged 93. She was born in Poughkeepsie and was organist of the Episcopal Church 11 years and of the Methodist 49, both of Rhinebeck.

**Cyrene J. Wambaugh**

• died May 1 in Maplewood, N. J., aged 81. He retired some years ago after 35 years as organist of St. Paul's Episcopal, East Orange.

**Organist Wanted**

• \$1500. salary is offered by Protestant church in a good-sized city in the east, to an organist who specializes in choir work, including junior choirs. Comparatively young man wanted. Please give complete information in your first letter, addressed to B.B.M., c/o T.A.O.

**Clarence Dickinson**

MUS. DOC.

**CONCERT ORGANIST**

Organist and Director of Music, The Brick Church and Union Theological Seminary;  
 Director of the School of Sacred Music of Union Theological Seminary.

99 Claremont Ave., New York City

**St. Luke's Choristers**

Long Beach, California

William Ripley Dorr, Director

Current and forthcoming motion  
 picture releases:

"Men of Boys' Town"—"New Wine"  
 "Dr. Jekyll and Mr. Hyde"

**Harold W. Gilbert**

Mus. Bac.

Director of St. Peter's Choir School  
 319 Lombard St. Philadelphia

Episcopal Church Music  
 and  
 Boy Choir Training

**Dr. John A. Glaser**

TRINITY CHURCH, FLATBUSH  
 NEW YORK

THE AMERICAN COMPOSER FIRST

**Arthur Leslie Jacobs**

F.W.C.S.

Minister of Music  
 First Congregational Church  
 LOS ANGELES, CALIF.

**Frank B. Jordan**

M. Mus.

Illinois Wesleyan  
 University  
 Bloomington

**Laurence H. Montague - A. A. G. O.**

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

Buffalo, New York

## EVENTS FORECAST

for the coming month

### June

• Berea, Ohio: 6-7, annual Bach festival, Baldwin-Wallace Conservatory, direction of Dr. Albert Riemenschneider and associates; full program on April page 122.

Fort Wayne, Ind.: 21, Bach's "St. Matthew" by Zion Lutheran Choral Society, George G. Arkebauer directing.

New York: 3, 8:15, Guilman Organ School 40th annual graduation, First Presbyterian, direction of Willard Irving Nevins, diplomas to be presented by Joseph Bonnet, honorary president of the School.

### Berea Organ Dedication

• Dr. Albert Riemenschneider on June 6 at 2:00 will give the dedicatory recital on the 3-31 Kulas Chamber Music Hall organ, donated by Dr. & Mrs. E. J. Kulas; associate artists will be John Challis playing one of his harpsichords and William Scheffler playing a Viola da Gamba. The program, an added feature of the annual Bach festival, will be all-Bach:

Prelude Bm; Have Mercy on Me; O Whither Shall I Flee; In Thee is Gladness.

h-v-o. Sonata G (for h. & v.)

Fugue Gm; Dearest Jesus We are Here; From God Will I Not Part; Fugue Ef.

### E. Power Biggs

• organist for the Berkshire Music Center will be soloist at the opening concert of the festival under Koussevitzky's direction, in Handel's Concerto 10, July 31. Though the emphasis of the Center is on orchestral music, organ lessons under Mr. Biggs are available. Festival begins July 7, ends Aug. 17. Mr. Biggs was soloist at the May 24 concert of the Boston Pops Orchestra, playing Handel's Concerto 13, Mozart's Sonata for Organ &

Orchestra, and Poulenc's Concerto (org. & Orch.).

### Robert Elmore's

• Three Colors, a suite for string orchestra, will be performed June 8 over the N.B.C. network, Frank Black directing.

### Sykes Choir on Tour

• Lauren B. Sykes' choir of Hinson Memorial Baptist, Portland, Ore., 27 voices, goes on tour for these June dates through Oregon: 15. Salem, First Baptist, afternoon. 15. Corvallis, First Baptist, evening. 16. Bend, First Baptist. 17. Crater Lake National Park. 18. Klamath Falls, First Baptist. 19. Grants Pass, First Baptist. 20. Newport, Pacific Ocean Beach. 21. Seaside, First Baptist, afternoon.

The program, organ and choir:

Glory be to God, Pergolesi

Lord is my Shepherd, Schubert

Psalm 150, Franck

Purcell, Trumpet Tune

Buxtehude, Fugue C

Bach, Come Sweet Death

Buxtehude, Prelude-Fugue-Chaconne

Lost in the night, Christiansen

Fairest of roses, Christiansen

Praise to the Lord, Christiansen

Gillette, Deep River

Choeaux, Improvisation

Rowley, Fileuse

Dickinson, Berceuse

Bonnet, Theme & Variations

We will be merry, ar.Marryott

Vesper, Hymn, ar.Fisher

Blessed be Thou, Greenfield

Says Mr. Sykes: "June 19 we will visit Oregon Caves . . . I am looking forward

to hearing the choir sing in the Grand

Cavern, which is about the size of St. Bar-

tholomew's Church, New York . . . We

will travel some 1200 miles in a large bus.

Each night the choir will stay in a hotel, which has already been arranged. We figure the whole trip, hotel and traveling expenses, will cost the choir about \$350.00, and most of this has already been raised."

### Tenebrae in Rochester

• Donald S. Barrows, Christ Church, Rochester, N.Y., writes, in reference to tenebrae services: "We have had this service in English on Maundy Thursday evening for several years. In the simple form which we use, the antiphons are intoned by the priest, and the Psalms sung by the men's choir to appropriate Gregorian tones." Do other readers use the tenebrae? Mr. White's church has been using not only the Thursday service but all three services, and in complete form without cuts; the service takes two and a half hours or more. Any performances of it complete?

### Van Dusen Club Notes

• The club presented four members in an organ program April 20 in Elgin, Ill., and April 22 the members were guests at a lecture-recital in the home of Dr. & Mrs. Wm. H. Barnes, Evanston. Wilbur Held and Frank Van Dusen gave a lecture-recital April 14 in Evansville, Ind., "planned to give a survey of organ literature from the sixteenth century to the present." The program:

Clerambault, Prelude Dm

Byrd, Pavane

Bach, Prelude & Fugue D

Franck, Fantasie C

Schumann, Sketch Df

Widor, 5: Theme & Variations

Karg-Elert, Now Thank We All

Clair de Lune

Bonnet, Elfs

Bingham, Twilight at Fiesole

Vierne, Improptu

Sowerby, Pageant

## ALL WEINRICH ALBUMS RATED AS OUTSTANDING RELEASES OF THE MONTH OR YEAR

*Steinway Record Review*: "incisive rhythmical clarity and sure sense of proportion in form, registration, and dynamics" (Toccatas I); "profound interpretative insight" (Toccatas II).

*American Music Lover*: "an artist to whom it is impossible not to listen" (Sonatas); "it is to such a performance as this that we must come to find the real Bach" (Passacaglia); "performance . . . is a marvelous one, wonderfully controlled, but vibrant and alive" (Toccatas II).

*Gramophone Supplement*: "incomparable skill and sensibility" (Nine Chorale Preludes).

*Scribner's*: "under Carl Weinrich's sentient treatment, Bach's music springs to life in all its original and meticulous splendor" (Nine Chorale Preludes).

*Sun*: "the best organ records produced in the last twelve months" (Sonatas, Passacaglia, Nine Chorale Preludes).

**WEINRICH**  
"a felicitous choice to open this year's series"

Musicraft Records  
MANAGEMENT  
BERNARD R. LA BERGE  
INC.  
2 W. 46th St., N.Y.C.

From  
David Hall's  
"The Record Book":

"Carl Weinrich has proven himself an artist of the very first rank in these recordings and is deserving of the highest credit for his superb readings . . . Therefore, if you want organ music that is alive, a hearing of his recordings is absolutely essential."

*Toccata and Fugue in D minor*: "Weinrich's version of this popular work will probably be definitive for a good number of years to come."

*Toccata and Fugue in F*: "performance is perfect."

*Toccata, Adagio, and Fugue in C*: "another splendid performance."

*Toccata and Fugue in D (Dorian)*: "Weinrich's reading is superb."

*Passacaglia in C minor*: "If you are particular about detail, you will acquire the fine Weinrich reading."

*Nine Chorale Preludes*: "Weinrich does a beautiful job with these tonal jewels."

**TRANSCONTINENTAL TOUR - JAN. - FEB. 1942**



### Last month's RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

#### • RICHARD KEYS BIGGS

First Methodist, Inglewood, Calif.  
Dedicating Rebuilt Wurlitzer  
Biggs, Carillon; Sunset.

### Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral Cleveland, Ohio

### Claude L. Murphree

F.A.G.O.

University of Florida  
Gainesville, Fla.

Staff Organist, WRUF  
Organist-Director, First Baptist Church

### G. Darlington Richards

Organist-Choir Master

ST. JAMES' CHURCH  
NEW YORK

Madison Avenue at 71st Street

Ten-Lesson Course in  
Boy Choir Training

### Albert Riemenschneider

Director

Baldwin-Wallace Conservatory, Berea

RECITALS  
INSTRUCTION and COACHING  
MASTER CLASSES

10,001 Edgewater Drive, Cleveland, Ohio

### Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable  
Pipe Organ Service

by Factory-Trained Experts

### Chester A. Raymond

Organ Builder

176 Jefferson Rd. — Princeton, N. J.  
PHONE 935

Boex, Marche Champetre  
Borowski, Son. 1: Adante\*  
Stebbins, In Summer  
Rogers, Scherzo  
Schubert, Ave Maria  
Saint-Saens, Benediction Nuptiale\*  
Yon-j, Menuetto Antico  
Boellmann, Toccata

#### • DR. CLARENCE DICKINSON

First Methodist, Bridgeport  
12th Annual Palm Sunday Recital  
Sowerby, Comes Autumn Time  
Quantz, Son. 333: Arioso  
Massenet, Angelus  
Dallier, Electa ut Sol  
Davies, Solemn Melody  
Weinberger, Christ Walking on Waves;  
Hear Ye Israel; Last Supper.  
Bach, Rejoice in the Lord  
St. Anne Fugue  
MacDowell, The Eagle; Humming Bird.  
Dickinson, Revery  
Sinding, Norwegian War Rhapsody

#### • J. FRANK FRYSSINGER

First Presbyterian, York, Pa.  
Wolstenholme's Handel Sonata  
Irish, Londonderry Air  
Bach, Three Choral Preludes\*  
Bonnet, Angelus du Soir\*  
Wagner, Tristan Love-Death  
Fryssinger, Sketch; Twilight in Galilee.

#### • DR. GEORGE S. McMANUS

University of California  
\*Diggle, Master Hath a Garden  
Copland, Episode  
Sowerby, Carillon  
Franck, Chorale Bm  
Weber, Oberon Overture  
\*Foote, Festival March  
Jacobi, Prelude  
Sowerby, Rejoice Ye Pure in Heart  
Schubert, Ave Maria  
Tchaikowsky, Pathetique: Finale

#### • LAUREN B. SYKES

First Presbyterian, Hoquiam, Wash.  
Dedicating 2-12 Kimball  
Bach, Come Sweet Death  
d'Andrieu, Fifers  
Bach, Jesu Joy of Man's  
Buxtehude, Prelude-Fugue-Chaconne  
Spera, Nocturne  
Widor, Theme & Variations  
Boellmann, Ronde Francaise  
Bonnet, Concert Theme & Variations  
Matthews, Martyn Prelude  
Edmundson, Manohah Prelude  
Liszt, Liebestraume  
Demarest, Rhapsody  
Boccherini, Minuet  
Smith, Festival Toccata

Ruth Ryder Sykes was pianist in the organ-piano performances of Nos. 3, 6, and 12.

Parker Chapel, Portland, Ore.  
Old Hymns of the Church  
Bach, Jesu Joy of Man's Desiring  
Faulkes, Ein Feste Burg  
Matthews, Martyn Prelude  
Olivet, Prelude  
Edmundson, Manohah Prelude  
Matthews, Bethany Prelude  
Sparks, Jerusalem the Golden  
Edmundson, Fairest Lord Jesus

#### Court Ruling on Recordings

• The Court of Appeals, New York state, ruled by 4-to-2 vote on April 24 that the labor unions did not have the right to strike in order to prevent the use of recorded music and compel the employment of

"musicians" instead. Opera-on-Tour, Inc. had been giving performances in which "full union crews" were always employed, but "in place of the full opera orchestra it had used phonograph recordings." The unions attempted to go on strike and put the organization out of business. For the moment at least, one of our courts frowns upon that form of dictation in America.

### C. Albert Scholin

M. M.

Organist-Choirmaster  
Kingshighway Presbyterian  
Church

St. Louis

Missouri

### SCHREINER

Senior Organist at

The Tabernacle

Salt Lake City

### Harold Schwab

LASELL JUNIOR COLLEGE

UNION CHURCH, WABAN

Organ—Theory—Pianoforte

95 Gainsborough Street  
BOSTON, MASSACHUSETTS

### Ernest Arthur Simon

BOY VOICE TRAINING  
CONSULTING CHOIRMASTER

Choirmaster-Organist,  
Christ Church Cathedral

Address:  
Christ Church Cathedral House,  
Louisville, Ky.

### Leslie P. Spelman

University of Redlands

REDLANDS

CALIFORNIA

### Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON

MASS.

## FRANK VAN DUSEN

Kimball Hall American Conservatory of Music Chicago, Illinois